



PLATE No. 1

SHERATON SEWING TABLE
QUEEN ANNE WING CHAIR

CLOVER LEAF TABLE
PAINTING ON VELVET

"ANTIQUES AND THEIR HISTORY"

This book contains articles on French, English, and American furniture beginning at 1600 through to 1850, also articles on colored prints, iron, brass, needlepoint, samplers and china.

It contains chronologies of furniture, mirror frames, historical plates and their values, the glass houses of America from 1609-1850, also a listing of flasks and their values.

Written and Distributed
by

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(*Buckley of Binghamton*)

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Binghamton, N. Y.
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T HIS book is dedicated to
my secretary, Miss Josephine
Sawyer, whose loyal assistance
and untiring efforts did much to
crystallize its contents.

TO THE numerous dealers,
collectors, and friends who
have helped me in the compiling
of this book and to those
who assisted in the loaning of
their pieces for illustrations, I
gratefully extend my personal
acknowledgment and thanks.

L. J. Buckley

INTRODUCTION

"ANTIQUES AND THEIR HISTORY" is the result of an effort to collect and edit as many as possible of the features, characteristics, technique and designs of various antiques that have come to notice through research work and daily occupation as an antique dealer; to give a standard price as near as possible; and to cover, briefly, the main points on furniture, mirrors, glass, china, brass, iron, weaving, etc. This book offers material for the collectors which has not heretofore appeared in one volume. The ideas expressed in this book, some very old, some very new, grew into their present shape by the process of being made over and over again, modeled and remodeled to cover such items thoroughly, yet briefly.

It contains a brief history of the furniture of France, England, and America from 1600 to 1850, covering the pieces we see and are most familiar with. The chronology of furniture gives the period, country, date, wood used, construction, and design, and affords a brief record of many interesting items. The chronologies throughout this book were compiled to condense descriptions, and to serve as an accurate and quick guide for persons interested in becoming more familiar with them. An effort has been made to cover every Staffordshire plate showing historical American views. Each one is described in detail and the price is stated. The same has been done with the historical flasks. A very complete chronology on mirrors is printed in which they have been carefully analyzed to the most minute detail, covering a very interesting collection. Also chronicled are the glass factories dating from 1609 to 1880 and their products. It has been a pleasure to compile this book in an effort to make the contents of interest and value to those who may read it. Perhaps through these pages some will find data concerning pieces they have long cherished but have failed to assign to their proper period. In this event it is the earnest wish of the author that he has been the means of enlightening these persons in a brief but helpful manner.

The prices, as they appear in the text, he has endeavored to establish as near their present market value as possible.

It is hoped that they may at least be of some value to the unversed amateur collector. The illustrations have been taken from his own collection and from pieces that have passed through his hands as a dealer. The balance were obtained from various sources.

The author has chosen from the records and other sources, all the important ideas and the favorite features which he thought would be most beneficial to the collector. In compiling this book the main object has been to have it contain practical knowledge and information which can be easily comprehended by the novice as well as the collector.

BOOKS CONSULTED

The books referred to for research work are as follows:

- "Old China Book"—Moore.
- "The Wedgwood Hand Book"—Miss Metayards.
- "Anglo-American Pottery"—Barber.
- "China Collecting in America"—Earle.
- "How to Identify Old China"—Hodgson.
- "Furniture of the Pilgrim Century"—Nutting.
- "Little Books About Old Furniture"—J. H. Blake.
(The Period of Chippendale).
- "Little Books About Old Furniture"—A. E. Reviers-Hopkins. (The Sheraton Period).
- "Colonial Furniture in America" Vols. 1, 2—Lockwood.
- "History of South Boston"—Simmonds.
- "American Glassware"—Barber.
- "Stiegel Glass"—Frederick W. Hunter.
- "The Story of Sandwich Glass"—F. L. Irwin.
- "Early American Bottles and Flasks"—Stephen Van Rensselaer.
- "History of Bristol County"—Borden.
- "Old Glass European and American"—Moore.
- "History of Oswego Co., N. Y."—Johnson.
- "Gordon's History of N. J."—Gordon.
- "Allegheny County's Hundred Years"—Thurston.
- "Pittsburgh and Allegheny in Centennial Year 1876"—Thurston.
- Antiquarian Magazine.
- Antique Magazine.
- Connoisseur Magazine.

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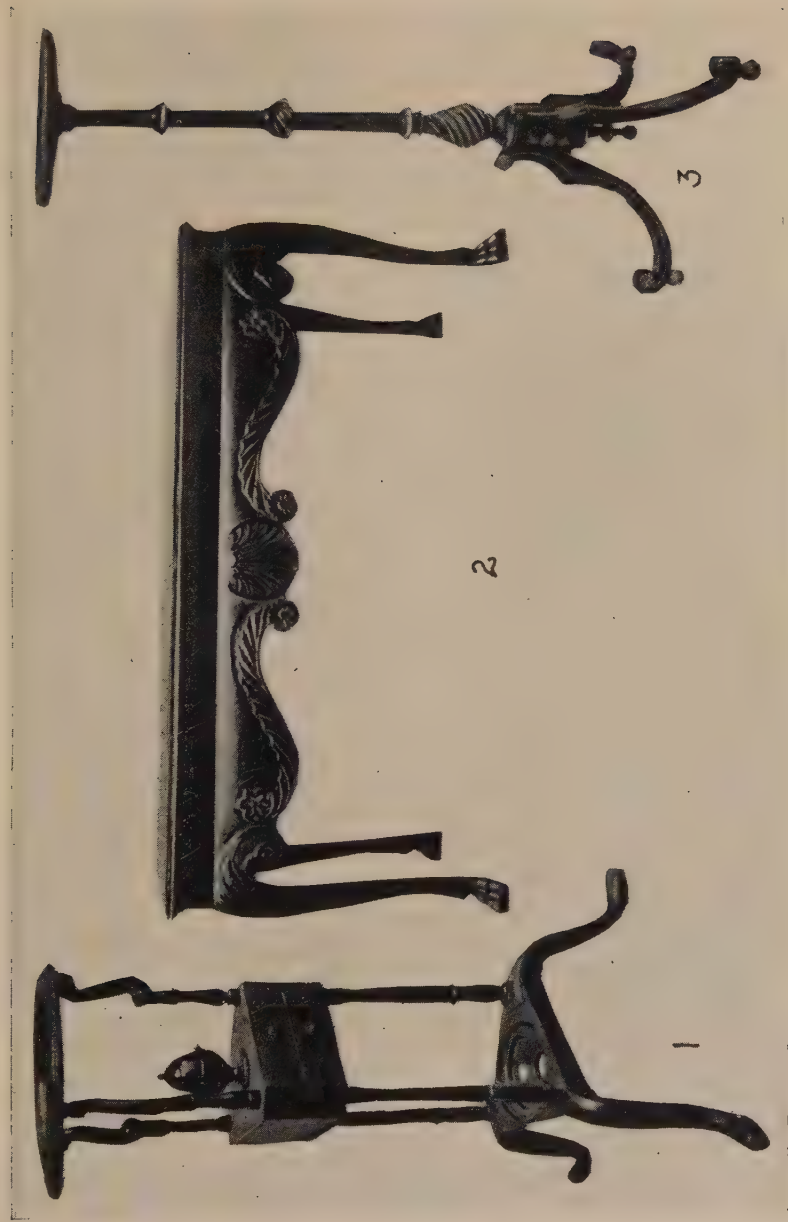


PLATE No. 2

FIG. 1. POWDERING WIG STAND

FIG. 2. IRISH CHIPPENDALE TABLE

FIG. 3. SHERATON TORCHERE

AMERICAN CABINET MAKERS

IN analyzing the furniture made in America from the third part of the 18th century to the early part of the 19th century, one should not overlook the beautiful furniture made by William Savery of Philadelphia, Duncan Phyfe of New York City, John Goddard and John Townsend of Newport, Rhode Island, and Aaron Chapin and Benjamin Burnham of Hartford, Connecticut. These men were all distinguished cabinet makers, and it is generally conceded that their craftsmanship was superior to that of the Georgian makers.

The European influence, which was felt here, was probably due to the furniture books of designs published in England by either Chippendale, Hepplewhite, or Sheraton. Savery's work resembled Chippendale's style more than did the work of any of the other American cabinet makers.

John Goddard of Newport, Rhode Island, is conceded to be the originator of the block front form furniture. This style came in during the third quarter of the 18th century, the finest pieces coming from Rhode Island. Another cabinet maker who styled his furniture after this design was John Townsend of Newport, Rhode Island. Shell carvings were usually formed on the Rhode Island and Connecticut pieces, the latter probably being the work of Aaron Chapin or Benjamin Burnham.

In the State of New Hampshire, a similar variety was made, though lacking the shell ornament found on the previously mentioned pieces. The block front forms are the choicest of our American pieces and are sought after by collectors.

See Chronology herewith for characteristics and details of the block front furniture.

WILLIAM SAVERY

William Savery of Philadelphia is the outstanding cabinet maker who made furniture in America. Little is known of his career except that he was a Quaker and died in 1789, at the age of 65 years, in prosperous circumstances. Pieces bearing

his shop label have been found together with other furniture bearing his same characteristics, workmanship, details, and motifs. Savery was an American contemporary of Chippendale, and all of his pieces show a marked Chippendale influence. The cabriole leg, ball-and-claw feet, carved shell and rococo motifs, carved skirts and apron, foliated designs, handsome brass drawer pulls, and escutcheons were used. They were highly ornate yet in good proportion. See illustration on Plate No. 30. The American Highboy and Chest on Chest were both developed in America to a higher degree of perfection than those made in England. They are much more graceful, and to William Savery belongs the credit of making the most beautiful highboys in America.

Savery was governed principally by the Chippendale school of which he was an ardent student. His designs of foliated scrolls were graceful and carving was the preeminent decoration, the shell motif with entwined foliated streamers predominating, delicately carved, yet in bold relief. Highboys and chest on chests attributed to Savery, display the urn and flame carved finials, often the center one having a carved foliated and rococo cartouche (a decorative open scrolled motif having a center field for embellishment). The carving at the tops did not always correspond with the form used in the lower sections. Specimens have been found displaying beautifully carved foliated scrolls at top with carved shell and scroll streamers below. The legs used were the cabriole, terminating in ball-and-claw feet; these were embellished on the knee with carved acanthus leaves. Bracket feet were used on his chest on chests; lattice work was often applied under the scrolls which formed the broken-arch pediment; carved flower finials of the Chippendale style were also used. The corners were recessed, and reeded columns were used, making a pleasing breaking up of the long lines; he employed carving extensively, also lattice work, but never inlay or painting. Walnut and mahogany woods were used.

Summing up the work of this master cabinet maker, it will be well to notice that Savery did not follow all the frills and fancies that one finds in certain phases of Chippendale's designs, for instance, the Fret or Galleried Chinese, the Gothic or the French rococo at its worst, prevalent during the Louis XV period. He followed the type that made

Chippendale famous (the styles lacking the court atmosphere) developing a sturdiness and solidity primarily. By these definite characteristics Savery furniture is differentiated from the work of English makers.

It is exceedingly difficult, as has been pointed out by many connoisseurs, to ascribe really important pieces of American furniture of this period to its original maker. The American craftsmen as a rule did not stamp their pieces as the French did. Their names are known to us only through the advertisements found in some of the old newspapers or in very rare instances by a label with the maker's name pasted inside the chest of drawers, lowboy, or sideboard. Comparison with an original piece establishing the same definite characteristics, the same freedom and technical treatment in the carving, the same materials in construction, justifies ascribing the unlabeled piece to its maker.

The evidence as to the work of William Savery is shown in Mr. Lockwood's book, "*Colonial Furniture in America*," Vol. 1, illustrating a dressing table or lowboy, as we call it, and Savery label that is pasted inside. This confirms any doubt as here we have the concrete evidence of a Savery piece.

William Savery's furniture is perfection in execution and ranks as high in values as the best furniture made. For individual pieces see index.

DUNCAN PHYFE

Duncan Phyfe was born in Scotland. He came to America in 1783 and was the first American furniture designer of prominence. He established a shop at 35 Partition street (now Fulton) in New York, employing as many as one hundred men at one time. His work extended over a period of 52 years, but it was during the first quarter that his finest work appeared. Phyfe was inspired by Sheraton and Adam, his love for classic lines and proportions being developed from this field. Classical motifs such as drapery swags, cornucopias crossed with a bow-knot, trumpets, oval or rectangular medallions, rosettes and foliage motifs as the acanthus leaf, laurel, oak and palm, wheat ears crossed and tied with bow-knot, lion feet, and eagle wings were used; also turning, reeding, carving, and veneering. Styles may come and go but Phyfe's furniture will always remain one of the

leading styles, possessing purity of lines and harmony of proportions. His masterpieces mark the early history of furniture-making in this country. He had a true love for the beauty of mahogany, never ceasing in his efforts to secure the best possible, even at an exorbitant price. He has been known to pay as high as \$1,000 for a single mahogany log.

From the French Directoire style Phyfe borrowed many lovely motifs and designs. These he remolded, eliminating much of the heaviness and greatly improving upon them. Especially beautiful and typical of his style were the slender delicate adaptations of the heavy French scroll. This scroll was used to advantage in the "Sleight-front" beds and on the overhanging arms of sofas.

Early chair seats were horse-shoe shape, reeded around the front and sides of seat rail, having either cane or cushion seats. A distinguishing feature of Phyfe's chairs are the legs. The back legs on chairs are always square some forming graceful continuous curves terminating at the tops in short scrolls, while the curves of other backs are interrupted at the seat, flowing definitely into the seat rail, terminating at the top of chair in a short scroll. This is a French Directoire adaptation and a later chair. The front legs on chairs are the chief features which characterize Phyfe's chairs; these were either vertical or curved, the vertical ones being turned and reeded often terminating in a paw foot; the curved legs of the carule style are an ancient type of support used on the "carule" or Roman seat. This leg curves inward in the concave form and is either plain or delicately reeded or embellished with daintily carved acanthus leaf design, the carving extending from bottom to mid-leg. Underbracing was not used on chairs of this type.

The furniture by Duncan Phyfe is featured by slenderness which is accentuated by long lines of reeding; his construction, like that of Sheraton's, combines lightness with strength. Phyfe also employed a lighter form of the scroll that was used in the Empire style and the heavier Colonial furniture. His adaptation of this scroll was pleasingly applied on numerous pieces of his furniture. Mahogany was the chief wood used. The eagle's wing surmounting the lion's paw and the short carule-shaped legs are definite types of legs used during the Phyfe and Empire periods.

The furniture by Duncan Phyfe is the most adequate furniture that has yet been made. It is a blending of harmonious proportions and graceful lines, lending its styles to more American homes than any other furniture made. For individual pieces see Index.

AMERICAN EMPIRE PERIOD
1795-1830

The American Empire period was distinctive. It came in after the war of Independence with England and was in vogue for a period, from 1795 to 1830. It was natural for the Colonists to turn to France and adopt the Directoire styles.

Early in the 19th century, American Empire furniture resembled very much the French Empire period in that similar characteristics and motifs are found in each. Proportions were large and massive and in effect very substantial; the legs were straight, or curved inward in the classic style of the curule; feet used were paw, claw or turned.

It is generally conceded by most authorities that the influence of the French Empire styles were responsible for the American Empire pieces.

The American makers depended on entirely different characteristics consisting of carving, inlay, and selected mahogany veneers, in preference to the French ormolu work and brass or gilt trimmings. An interesting article on this point was given in an old book. It read: "At the beginning of the nineteenth century, when our early homesteads were being constructed, with their massive pillars, round, fluted and plain in design, after the colonial style, with large interiors consisting of winding stair cases, paneled rooms and large fireplaces it was necessary to design furniture that would be in balance and harmony with the architecture of the time."

The point taken was that the Sheraton and Hepplewhite pieces which were so much in vogue at that time were far too light and delicate; consequently, though not entirely disregarded, they were opposed for the simple reason that the furniture and style of architecture were struggling for balance and harmony. It sounded plausible enough to me to pass it along for future reference.

HINTS ON CONSTRUCTION AND REPAIRED PIECES

BECAUSE of the large quantity of foreign furniture that is shipped to America and bought up by antique dealers I think it apropos to mention a few hints regarding it. I have had the pleasure of looking over several shipments of this furniture during the past eighteen months, and upon examination have found many new additions and replacements which I believe will be of interest.

A great deal of this furniture is of the Sheraton, Chippendale, Hepplewhite, and English Empire design, the latter being of the greatest quantity. Sideboards of the late 18th century are of Sheraton design and were commonly made with turned legs. These legs are seldom left on the pieces that are coming here, being replaced by square tapering legs or turned fluted legs. These are doweled on just below the frame of the board. All legs on sideboards of this type, on highboys, lowboys, and on most tables, are a continuation of the upright corner posts and are made of solid wood extending from top of frame to floor. A strip of inlay often covers the joint where the leg has been doweled on to the sideboard, but is never placed back of the leg; so by close examination of the back part, this treatment can be easily detected. Another method of deception is to add a bead between the joints, the bead being made of a thin piece of wood which projects beyond the surface of the leg about one-sixteenth of an inch. Beads were never used on this type of leg in any of the original pieces. It is more difficult to detect the pierced legs on the turned or round legs as the joint is often made at a ring turning. The unmatched grain in the wood will often expose this treatment. Another method is to cut down and reduce the size of some of the long boards, making them more saleable in the American market. An addition of inlay is often applied to enrich their beauty.

Wing chairs are also common in these shipments, having most any leg or underbracing that you might desire. These are easily detected if you examine them closely, as the last shipments show a hurried and unfinished workmanship which is quite noticeable.

Early period tables, gatelegs, taverns, etc., are among the articles imported here with other pieces, and some are so crudely repaired as to have the tops screwed on. As a matter of fact, all early table tops of these types were attached to the frame by the method of applying wooden oak pins, octagonal or square in shape. A later style which was used in Pennsylvania and New Jersey had a detachable top which was fastened by wooden pegs which could be placed by hand. The first table tops secured by screws from underneath came in about 1780 to 1790, the old-fashioned, flat-point, iron screws being used. The first pointed machine-made wood screws were made about 1840. The earliest table tops made here were made of pine and the frames were made of maple, which was employed during the 18th century. Walnut also was employed in the early tables, the entire table being made of this wood. Pine and maple tops on walnut tables are apt to be a later addition. Oak Stools with stretcher at the base, wooden pegged throughout and of early construction, are being sold in England for \$37.00 per dozen. The feet are uneven and charred, a result obtained by applying a torch; these might mislead the amateur or novice. Other pieces, such as early chest and chest of drawers which should be supported on early feet such as the ball or bun foot, have a very late style of foot. And, visa versa, we find the ball foot on late pieces to make the piece appear early. Ball feet are round and have a flat bottom, and vary in size from three to five inches. The ball feet were not used in England after 1725, being replaced by the bracket foot. They were applied by a dowel which extended from the ball into a round hole. These holes when found with a flat bottom indicate that they were bored with a modern auger rather than in the old style which would leave them uneven. The dovetailing on some of these pieces is not characteristic of the period. Early dovetailing was broad, often as wide as two inches, the ends of drawers often projecting beyond the back board. Some imported pieces show fine dovetailing on one drawer and broad dovetailing on another drawer of the same piece, one of these evidently being a replacement. We find late dovetailing on early pieces and early dovetailing on later pieces. The dovetailing on English pieces during the last half of the

17th century remained unchanged and generally consisted of three dovetails to the drawer, the number of dovetails increasing as the workmanship improved. Oak was the wood used for most of the linings for drawers in the English pieces.

Modern carving is frequently added to pieces of the Chippendale period for the intention of increasing their value. Little fretwork corners are another addition. In Mrs. Clouston's book on furniture of this period she has pointed out that genuine Chippendale frets were not carved out of one piece of wood but were composed of several thin pieces glued together with the grain running various ways—a principle which was a great source of strength.

In addition to the furniture from England numerous shipments of furniture are being imported from other countries. From Sweden many old pine cupboards, tables, chairs and other pieces which resemble our early American pieces are being shipped in. Within a month one of the most noted of the early American collectors and connoisseurs told me he had bought a Saw Buck Pine Table for which he paid \$600.00. After owning it a few weeks he discovered that it came from Sweden and offered it to me for \$200.00.

Generally speaking, the American people are acquiring a better appreciation for antiques and antique articles. Persons of taste are now purchasing old furniture, the desire for which is happily spreading. The supply is not being exhausted; it remains the same—merely changing hands. Foreign pieces are being shipped to this country in greater quantities than ever before.

Antique furniture is not to be compared with machine-made reproductions as it is far superior in every way. Antique furniture liberally displays an individuality of its own, and furniture or any other product of craftsmanship made by machinery will unlikely ever reach the same degree of spirit and distinction as the hand work of the old master craftsmen. There is real value to real pieces and an everlasting feeling of satisfaction as one lives with his possessions and realizes their true worth. On the other hand, when placed on commercial speculation, they are a splendid investment.

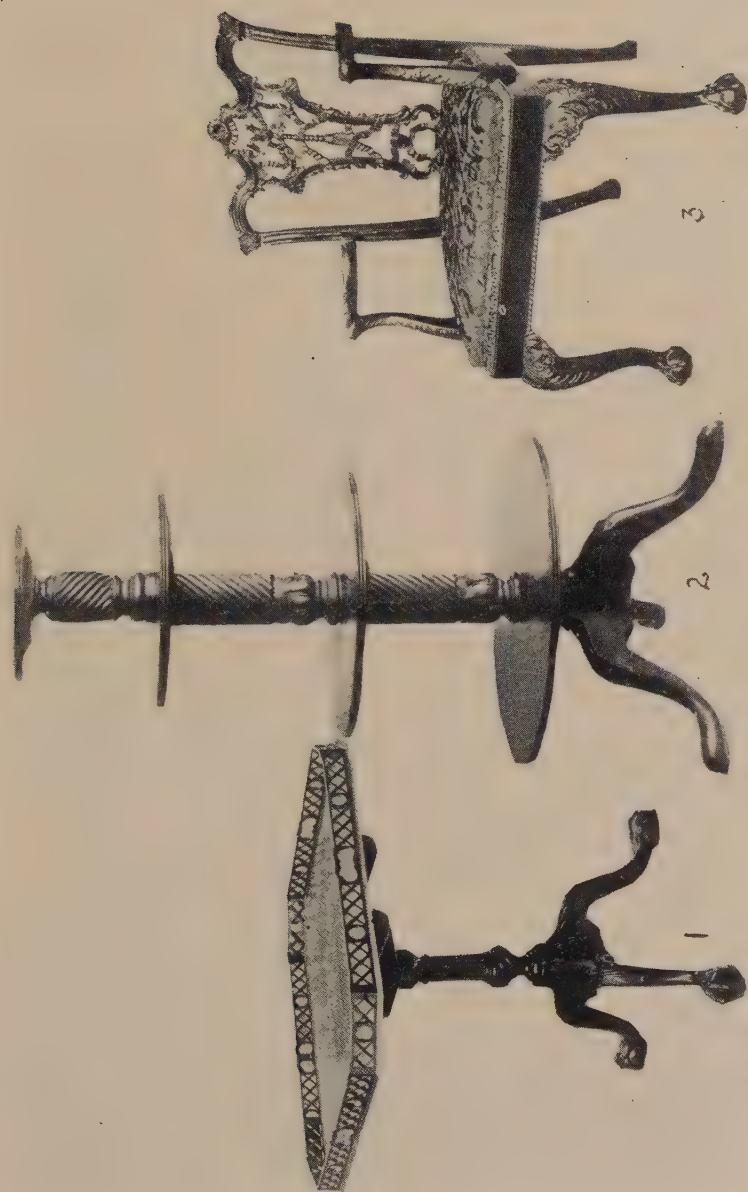


PLATE No. 3

FIG. 1. CHIPPENDALE GALLERIED TABLE

FIG. 2. CHIPPENDALE DUMB-WAITER

FIG. 3. RIBAND-BACK ARM CHAIR



Bun Foot



Webb Foot



Pear Shaped Bulb on Leg



Claw and Ball Foot



Spanish Foot



Flemish Scroll



Ogee



Octagonal Leg



Carule Leg



S-Scroll



Cabriole Leg
Pad Foot



Italian
Renaissance
Scroll
Foot



Louis XIV
Cabriole



Inverted Cup



Leaf Scroll
Foot



Cabriole Leg
Hoof Foot



Club Foot



Scroll
Foot



French Foot



Winged Griffin



Dolphin Foot



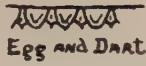
Spade Foot



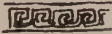
Serpent Foot



Evolute



Egg and Dart



Greek Key



Patera



Quatrefoil



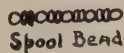
Linen Fold



Acanthus leaf



Guilloche



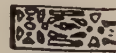
Spool Bead



Finial



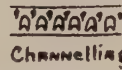
Shell



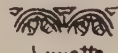
Fret



Tudor Rose



Channeling



Lunette



Pendant



Shaped Skirt



Carved Underbracing with finial



Shaped Apron



Double Hood Top



Cyma Curves



Swag



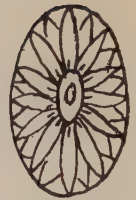
Ears of Wheat



Husk



Ura



Medallion



Lyre



Scrolled Finial



Cornucopia Motif with Paw Foot



Bracket Foot



Broken Pediment with Filial

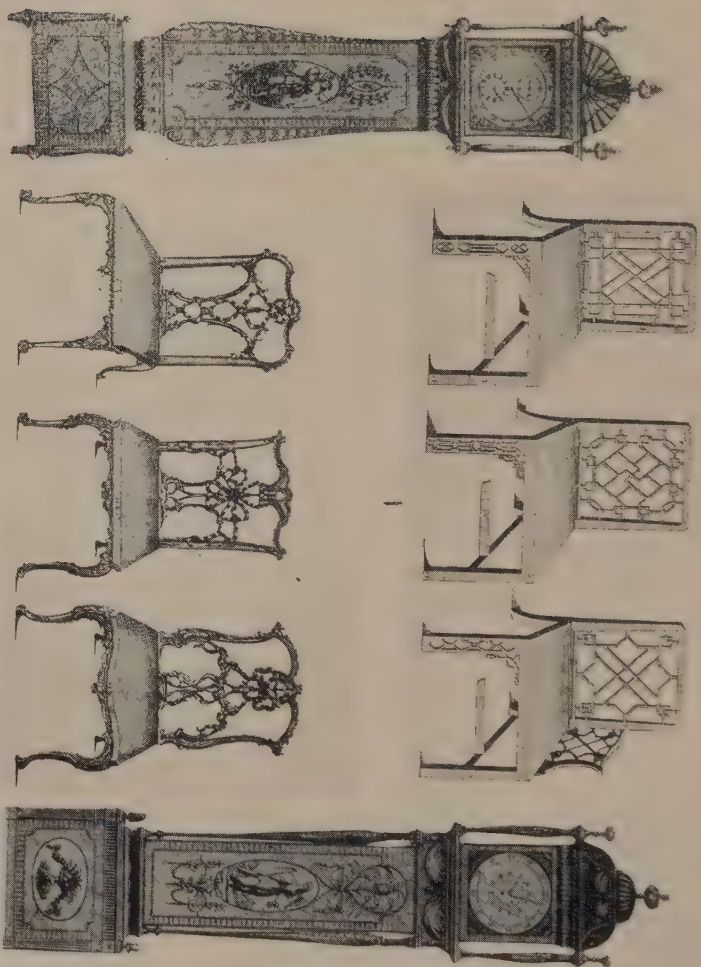


PLATE No. 4

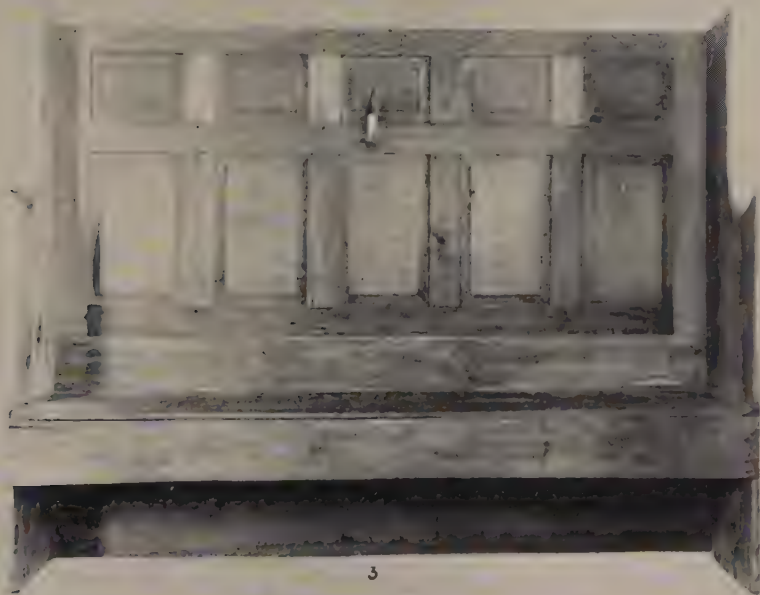
FIG. 1. CHINESE CHAIRS FIG. 2. RIBAND-BACK CHAIRS
SHERATON FLOOR CLOCKS



1



2



3

PLATE No. 5

FIG. 1. PENNSYLVANIA
CRADLE

FIG. 2. BANISTER-HEAD DAY
BED

FIG. 3. PANELED SETTLE

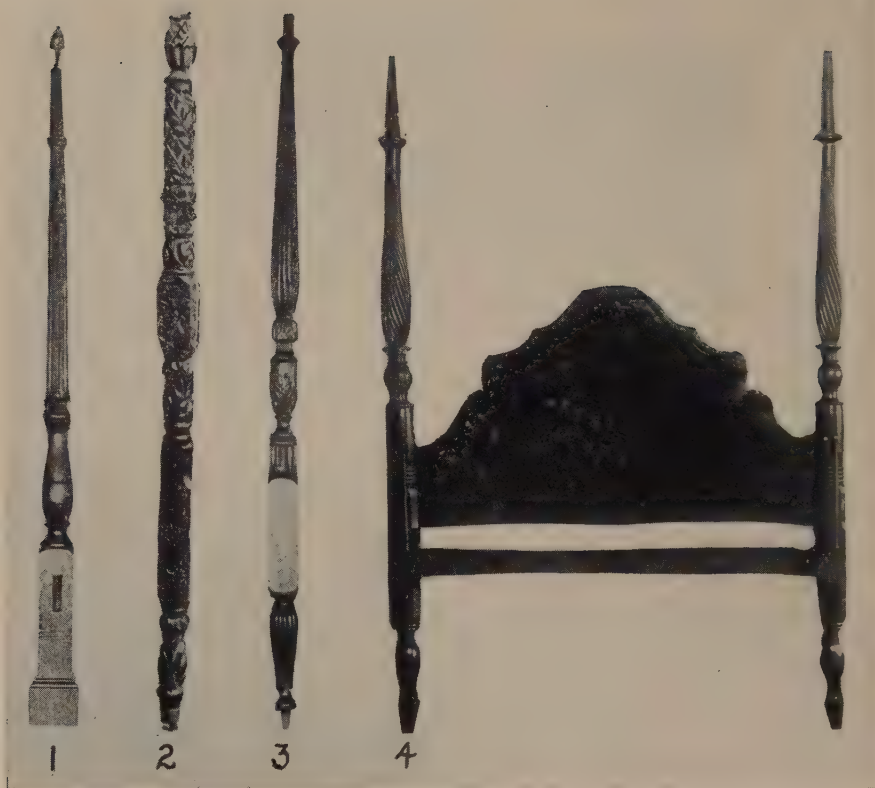


PLATE No. 6

FIGS. 1, 3. SHERATON BED
POSTS.

FIGS. 2, 4. EMPIRE BED
POSTS.

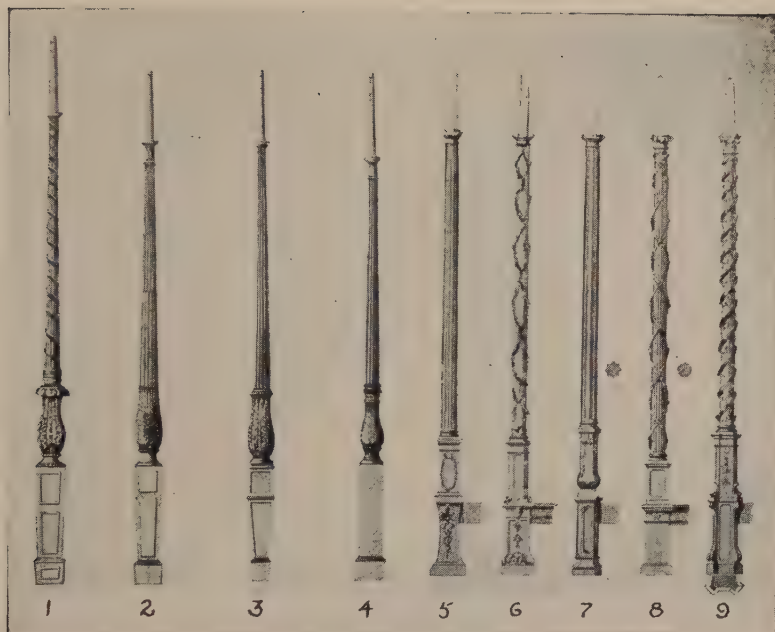


PLATE No. 7

FIGS. 1, 2, 3, 4. CHIPPENDALE
BED POSTS

FIGS. 5, 6, 7, 8, 9. HEPPLEWHITE
BED POSTS



PLATE No. 8

FIG. 6. WINTHROP DESK
 FIG. 7. QUEEN ANNE MAPLE
 CHAIR

FIG. 8. DERBY CANDLESTICKS
 FIG. 9. CHERRY LOWBOY

FOOT AND LEG DESIGNS

THE following feet and legs, some dated early, were discontinued and revived at intervals through the different periods mentioned in the text.

Feet and legs play a prominent part in differentiating the period, maker and design, illustrated on Plate Nos. 3A, 3B.

Scroll feet were used during the Italian Renaissance period 1543-1650.

The Spanish hoof foot and the claw foot were used during the Spanish Renaissance period 1500-1650.

Block, bun, or pear-shaped feet were used during French Renaissance period, 1515-1643. The Flemish scroll foot was used during the 16th and 17th centuries. The ogee foot was used during the Elizabethan period on tables and stands, a style used here during the 17th century on candle stands. The S. Scroll leg was used during the Jacobean period, 1603-1688.

Octagonal, pear-shaped bulb, trumpet and ball, and inverted cup legs were used during the William and Mary period, 1688-1702.

The pad, web, and club feet were used during the Queen Anne period, 1702-1714.

The Bracket foot came in about 1725, the Dolphin about 1750, Scroll leaf and slipper, club, web, paw and ball-and-claw feet were used with the cabriole leg. The ball-and-claw foot is a term derived from the Chinese Dragon and Pearl.

The cabriole leg is an ancient type of support used in China and Egypt and brought to England by the Dutch. The cabriole leg is a chief characteristic of Chippendale and a marked feature of the French period from 1643 to 1774.

The Louis XIV Cabriole leg, 1643-1715, the Louis XV cabriole leg, 1715-1774, the French foot, 1715-1774, were definite characteristics of the period, 1643-1774.

The French Empire Winged Griffin leg, an ancient design, was revived by Bonaparte.

Spade foot was a Hepplewhite detail about 1770.

Serpent foot, or what is commonly called snake leg, came in during the second quarter of the 18th century.

Cornucopia motif with paw foot was used quite extensively during the American Empire period.

FURNITURE OF THE ENGLISH PERIODS

JACOBEAN PERIOD 1603-1688

THE term Jacobean is actually divided into three or more periods. Early Jacobean period, extends from 1603 to 1649; this period includes James I and Charles I. From 1649 to 1660 we have the Cromwellian period, when Oliver Cromwell was Lord Protector of England.

The last or third Jacobean period comprised the time of Charles II and of James II. Charles II period was also called the late Stewart, the Restoration, or the Carolean. During these periods a vast amount of variation of design was noticeable. Careful study should be given to all three of these periods because of the many differences between the early Jacobean and the late Jacobean periods, and because of the conflicting influences of political and social events of the time.

The Early Jacobean period was developed from the Elizabethan period; proportions quite similar but much more subdued. The style was straighter, much more practical, simple, and had a light, graceful appearance. The legs were straight and turned in various designs. The underbracings of these tables always tied the legs together.

Ornaments were heavy and consisted mostly of carving. As in the previous Elizabethan period, there was an intermixture of Renaissance with Gothic art. Early Jacobean tables do not carry the historic charm that are found in the later Jacobean styles.

James I died, and Charles I was executed; then came Oliver Cromwell, a puritanic religious leader, and sentiment turned towards democracy. Luxury was abandoned, with a corresponding change in furniture design; the lines were straight, proportions were square and rectangular, bun and ball feet remained in style, turned underbracings came into use, and the general effect was plain. Oak was the favorite wood. Gateleg tables originated in England about this time and have been popular ever since.

FURNITURE OF THE ENGLISH PERIODS 19

Charles II had been in exile in Flanders; he had formed certain artistic tastes in foreign lands which he adopted and brought back with him when he ascended the throne. The cold stern style of Cromwellian times gave way to gaiety and luxury which was particularly noticeable in the furniture. French, Dutch, Flemish, Spanish, and Italian were the foreign influences adopted. During this Carolean period, motifs used were roses, acanthus leaves, scrolls, and carved crowns, the latter being symbolical of the restoration of the monarchy. S and C scrolls were repeated, joined and re-joined until they finally completed a panel. The style is recognized by its geometrical moldings, spiral turned legs and its ornamentation.

Charles II was succeeded by James II, who was very unpopular and fled from the country. His daughter, Mary, married to William of Holland, was invited to the throne.

WILLIAM AND MARY PERIOD

1688-1702

William and Mary coming from Holland brought numerous workmen who displayed strong Dutch influences in their furniture. England, having tired of the Jacobean style, willingly accepted this change. The Huguenots, who were being persecuted at this time in France, found a welcome home in England. There were skilled textile workers and furniture designers among them, who did much to improve the old styles. England began to know the comfort and beauty of a more slender type of furniture. The William and Mary type was a decided change, having grace and harmony of straight and curved lines.

The Dutch influence is very strong in this period and their conception of comfort is in decided contrast with the stately furniture of the preceding period. Especially noticeable is the change in chairs; upholstered backs and seats came in and the chairs were often made with sloping backs. Hooded and bonnet tops were used on the cabinets, both in single and double units. Other characteristics were the shaped skirt or aprons, the lack of carving, and the use of oak for wood. Walnut, which came in the latter part of this period, was

a wood more adapted to carving, a decoration which was now being used. That they were striving for comfort and convenience is apparent in this period through the variety of cabinets, cupboards, desks, and easy chairs that found their birth during the William and Mary period.

QUEEN ANNE PERIOD 1702-1714

Queen Anne, the daughter of James II, who was forced to flee from England, came to the English throne on the death of her brother-in-law, William of Orange. The William and Mary furniture, although a pleasing style, did not long survive the monarchs for whom it was named. This was because it was not British in the first place, and because new ideas of more simple character were being expressed in England. Queen Anne did not possess originality, nor did she have any great amount of taste. Although the furniture of her time shows an advancement in refinement, in grace and comfort, this may have happened, regardless, as it was a time when English designers were heading toward comfort, elegance, ease, and simplicity. The Cyma curve is a distinct feature of all Queen Anne furniture; it is to be found on the aprons and even on the table tops. The cockle-shell carving was the most popular ornament; it was used on the aprons and frequently formed the center motif of carved designs. The Dutch designers brought from the Orient the cabriole leg, an ancient classic type of support. Later you will find this leg elaborately carved and used on Louis XV furniture. It was also a decided characteristic of Chippendale. Feet used were the ball-and-claw, the paw, and the club. The latter two were the most favored. Much to its credit, the Queen Anne period was less ornate; surfaces were kept plain, paneling and molding disposed of. Veneering and lacquer work took the place of inlay and marquetry which passed out of style. English homes prior to this period had been sparingly furnished, but now we find that practically every type of furniture came into use.

Broken or swan-neck pediments vary the outlines of the cabinets. Walnut was the principal wood used, mahogany coming in later. The vase-shaped splat was often pierced but more often the solid splat was used having scrolled edges in the cyma curves.

FURNITURE OF THE ENGLISH PERIODS 21

Queen Anne furniture did not possess an abundance of decoration, but its simplicity was faithful and honest. This period bears the distinction of outclassing all previous English periods as to style, design, and beautiful harmonious proportions, and was the first outstanding period of English design furnishing the predominating background for Chippendale's work.

CHIPPENDALE PERIOD 1740-1779

Thomas Chippendale was born about 1710 and died in 1779. Chippendale was the son of a wood carver and cabinet maker of Worcester, England. He inherited his artistic ability and his love for fine furniture. Chippendale was the first cabinet maker to attach his name to a style. He was first and foremost a chair maker; he was a master designer, carver, and a remarkable draftsman. The many designs which he created or adopted from other periods were copied both here and in England. He was keen in recognizing the beauty of foreign designs, improvising and improving on them with his own ingenuity. Chinese and Oriental motifs were his great favorites. He used the former to such an extent as to cause some of his styles to be called Chinese Chippendale. He wrote and published the first book on furniture designs in 1754. This established many original designs with the maker's name.

The ball-and-claw foot is largely characteristic of this period, being used on cabriole legs. Other feet used with cabriole legs were the web, club, scroll, paw, dolphin, and leaf. The cabriole leg was very popular although other legs were used on his Gothic and Chinese styles. The arms of his chairs were curved in a flaring manner at the end, and joined the upright stiles at an angle; the stiles bow out forward at the side rails at the seat. This feature and another detail, which is often overlooked, is the shaping of the inner side of the square legs, making the legs five-sided instead of four; these are very definite Chippendale characteristics. Where the square leg was employed it was usually with underbracing and on the more ornate chairs of this style; the stretchers were carved, fretted or pierced.

IRISH CHIPPENDALE

Irish Chippendale is a distinct style of mahogany furniture. There is considerable difference in opinions as to whether this furniture was made in London and shipped to Ireland, or whether it was made in Ireland. In comparison with the English furniture, this style is so entirely different that it would indicate its being made in Ireland. The designs and general effect of this furniture differ from the English in various ways, the surface being flatter and the carving most always in low relief. Direct Chippendale influence is expressed in many of the pieces and the shell motif so popular during the Queen Anne period was employed during this Irish phase. The fact that many of the chair backs are made of oak and veneered with mahogany indicates their date to be as early 18th century when mahogany was used so sparingly. The cabriole leg terminating in the paw feet was the predominating support for chairs and tables of this phase. The dark Domingo mahogany of which most Irish Chippendale pieces are made, is a wood of the darkest shade of brown, having a slight graduation into black. The origin of this wood used in furniture of the Irish Chippendale style is somewhat of a mystery.

HEPPLEWHITE

1770-1790

Approaching the last quarter of the 18th century comes the work of Hepplewhite. Chippendale, the outstanding cabinet maker of all times, left many ideas for the famous trio, Hepplewhite, Adam and Sheraton. In 1774 Louis XV of France died, and then came the passing of the rococo style. The classic Louis XVI ideals which followed and were so popular in France, came at a time when Hepplewhite styles prevailed in England. This classic influence came about the time of the unearthing of the ruins of Pompeii which had much to do with the promotion of the styles of these times just as the unearthing of Tut-Ankh-Amen created interest and influenced styles in our own modern times.

George Hepplewhite was a London cabinet maker and a distinctive designer. He developed an original style and his furniture has remained popular. His influence was felt in other countries as well as in England, and nothing could be in more direct contrast than his light, graceful, straight lines to the curved, carved, heavy furniture which had been used in England for three-quarters of a century past. His work was refined, free of bizarre motifs, and showed a French influence of Louis XVI design—a type he not only adapted, but frequently copied. The appearance of this furniture is slender and delicate, though it is built with sturdy English structural qualities. Distinguishing features of Hepplewhite are the graceful straight leg forms, the serpentine fronts, which are a convex or swelling-out curve and concave set-in corners. Wheat ears and bell-flower husks were prominent for ornamentation. Legs were straight, the cabriole leg having passed out of style both in England and in France. Legs often were square, ending in a spade foot, a pleasing detail originating with Hepplewhite. The tapered, round legs also were used, being reeded or grooved, and sometimes carved with an intertwining spiral band.

Hepplewhite furniture is refined and of lovely proportions. It is very similar to that of Sheraton, being slender and graceful, but characterized by curves rather than straight lines.

ADAM BROTHERS

Classical Influence—Late 18th Century

Few people are aware how much London owes to the Adam influence. So far as James Adam is concerned, he may well be left out of the furniture question as, apparently, his brother Robert was foremost in the second Renaissance movement. Robert was born at Kirkcaldy, Fifeshire, in 1728, died at 13 Albemarle St. in London on March 13th, 1792, and was buried in Westminster Abbey. Robert Adam spent several years studying in Italy. He became one of the greatest authorities in England on classic art. Then, too, the discovery of the ruins of Pompeii renewed interest in the classic design. This influence was widespread.

The style is distinguished by its rich and delicate ornamentation. Legs and feet were slender and small, being round and fluted with turned feet or tapered with spade foot. Practically everything was light in effect. Moldings were small and narrow. Underbracing was used occasionally; delicate carving was used sparingly. Inlay, painting, and gilding were the popular decorations. Motifs used were the draped classic figures, swag, floral pendants, husks, fruits, ram's heads, and Greek motifs. Mahogany was the principal wood used. Where the pieces were to be painted or gilded, cheaper woods were employed. Brothers Adam were originally architects of great fame, and but little furniture was made by them; therefore their types and pieces are not as commonly known as those of Chippendale, Sheraton, or Hepplewhite.

The furniture designed by James Adam is imbued with designs of similar characteristics as those shown on the house fronts of Adam architecture. Their furniture features decoration rather than form and is in contrast with the furniture of Hepplewhite and Sheraton. Described in the text under tables you will find the comparison. Noticeable in the Adam styles is the Louis XVI influence, an adaptation of the straight tapered leg which was often grooved and ended with a spade foot; these were applied to chairs, tables, and sideboards. Other definite features of this French period used by Adam were the serpentine swell front, the pendant strings of bell flowers, and festoons of drapery motifs. Most of the



PLATE No. 9

FIG. 1. BANISTER-BACK ARM CHAIR

FIG. 2. BANISTER-BACK SIDE CHAIR

FIG. 3. BANISTER-BACK HEART AND CROWN ARM CHAIR

FIG. 4. BREWSTER ARM CHAIR

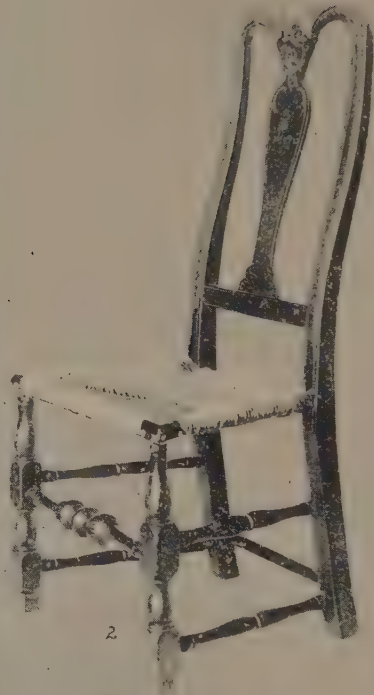
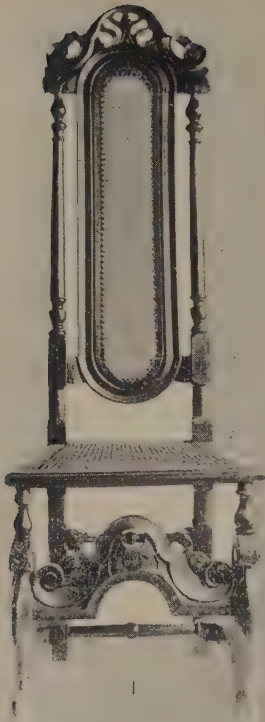


PLATE No. 10

FIG. 1. FLEMISH SCROLL CHAIR

FIG. 3. CROMWELLIAN CHAIR

FIG. 2. QUEEN ANNE CHAIR

FIG. 4. MUSHROOM ARM CHAIR



1



2



3



4

PLATE No. 11

FIG. 1. SHERATON ARM CHAIR
FIG. 2. SHERATON SIDE CHAIR

FIG. 3. PHYFE ARM CHAIR
FIG. 4. PHYFE CHAIR



PLATE No. 12

FIG. 1. MAHOGANY FIDDLE-
BACK CHAIR

FIG. 2. AMERICAN TIP TABLE

FIG. 3. GOOSE-NECK ARM
ROCKER

FIG. 4. EMPIRE SLAT-BACK
CHAIR

FIG. 5. PHYFE LYRE CHAIR BACK

FURNITURE OF THE ENGLISH PERIODS 29

Adam furniture was built without regard to form and is rather ornate for the present day modern home. For individual pieces see Index.

SHERATON PERIOD

1780-1806

Thomas Sheraton was born about 1750 or 1751 at Stockton-on-Tees. It appears he had but little education and in his youth devoted much time to writing tracts and preaching in Baptist chapels. He published a book in 1793, called "The Cabinetmakers and Upholsterers' Drawing Book, by Thomas Sheraton, cabinet maker." Sheraton followed Chippendale, Hepplewhite, and Adam and had their designs to improve upon. Also imbued in the work of Sheraton is the classic principle of outline and ornamentation, an influence adapted from the Louis XVI style. Sheraton was a genius of the greatest versatility, but lacked the knack of money-making. In addition to being a designer and cabinet maker, he was a drawing master, author, publisher, and preacher. He lived in poverty and died in disappointment.

Sheraton was a leader as a designer, and more furniture bearing his influence is to be seen than of any other period. Sheraton furniture, like the styles of Duncan Phyfe, is well adapted to the modern homes and is well suited to the requirements of any room. He was the first to design and make twin beds and roll top desks. He was more of a designer and publisher than a manufacturer, and many of his designs show a combination of severe straight lines of excellent feeling and perfection of proportions. His pieces were fragile in appearance due to the slenderness of the supports, though the construction was sound. Marquetry and inlay work were employed to relieve the long straight lines, a form of decoration that Sheraton imbued in his furniture to its best advantage, never allowing the decoration to interfere with the practical purpose of the article; he seldom employed carving.

Mahogany and satinwood were used extensively, and tulipwood and satinwood were the principal woods used for inlay work. Softer woods were used in chairs and seats; these were sometimes japanned in black, green or white explained under chairs. For individual pieces see Index.

OTHER GEORGIAN PERIOD DESIGNERS

Other designers of less fame than those already mentioned are: Thomas Shearer, first, Sir William Chambers, Ince and Mayhew, R. Manwaring, Copeland, Lock, Johnson, Crunden, and the Gillows. These men all left an impression on English furniture in their day. Their work, while not so great, perhaps, as their leaders, is worthy of mention. A short review follows:

Sir William Chambers spent a part of his early life in China where he made many sketches of architecture, gardens, and furniture. Upon his return to England he published a folio containing various engravings of the many sketches of the details and characteristics of Chinese design. This book was issued in 1757. He practiced architecture, and later engaged in interior decoration. It was through Chambers, and not Chippendale, that Chinese art became the vogue in England, though Chippendale adopted these designs and profited by them. Brothers Adam, Hepplewhite, and Sheraton were no doubt inspired by Chambers' designs, for he was a Classicist in design and ranked high as an architect, decorator, and designer.

Ince and Mayhew were contemporaries of Chippendale and attempted to produce furniture copying his designs. They catered to the tastes of the day and produced designs in Chinese, Gothic, and French styles. Their inability to copy well and their poor choice in selecting designs kept them far from the front ranks.

Another designer who attempted to follow Chippendale was R. Manwaring. Writers on furniture subjects claim his designs were without style, grace, or inspiration. He published a book in 1765, called, "The Cabinet and Cabinet-makers Real Friend and Companion", and also another one in 1766. They are said to contain fantastic atrocities, few of which were ever executed. However, he seems to have been the originator of the fretted bracket between the legs and seat rails of chairs, a design which Chippendale frequently used with good effect.

Thomas Shearer was a co-worker with Hepplewhite and a contemporary of Sheraton. His work was highly respected and deserves considerable credit. His style was similar to Hepplewhite's as a general review of the details used

by Shearer shows. It was Shearer who first designed and produced samples of the beautifully inlaid sideboards with serpentine fronts and tapered legs. These compare favorably with anything produced later, though the delicacy of line and grace of proportion found in Hepplewhite's and Sheraton's furniture was much superior.

Grindling Gibbons, a master wood carver, was born in 1648 and by 1671 had gained royal favor in England. His marvelous work appeared during the Jacobean period and furnished a source of inspiration to other wood carvers who very readily appreciated and acknowledged the masterful work of this famous wood carver. Some of this extraordinary work can be seen at its best at St. Paul's Cathedral, at Windsor Castle, and at Hampton Court Palace. The Stoning of St. Stephen is credited with being one of the best examples of his work.

It is scarcely safe to assign any particular motif or detail in furniture to any one maker because of the tendency of one designer to borrow, to adopt, and to employ designs originated and used by another. For instance, the lyre motif, an ancient classic design, which has been assigned to Duncan Phyfe, was also employed by Adam and Sheraton. Therefore, although each period was characterized by its own individual style, there was, nevertheless a constant overlapping. For individual pieces see Index.

FURNITURE OF THE FRENCH PERIODS

LOUIS XIV PERIOD

1643 to 1715

OWING to the many styles and the contemporaneous influences which prevailed in France from 1643 to the latter part of the 18th century, it is difficult to cover each piece in detail. It was a period filled with romance, national influences and powerful social movements. Louis XIV possessed a dominant spirit, setting an example in living and in art, that long lived after his death; this example, as history shows, ascended and declined—resulting in the French revolution and the execution of the nobility and aristocrats. The period of Louis XIV was the most brilliant and the most important of any French King. Royal workshops were established, and due largely to his efforts, France became the leading nation of Europe. The best craftsmen were secured and the style that developed was regal and beautiful. The style was broad and magnificent, straight lines and comparatively few curves; it was severe, classical, symmetrical and beautifully decorated, built for elegance rather than comfort. Ornaments were large and in duplicate on both sides. Marble was frequently employed for table tops. X-shaped stretchers were also distinctive of this style. Some of the legs were straight, others were cabriole in shape. The feet were paws, cloven hoofs, or carved acanthus leaves. Types of decorations used were carving, painting, gilding, inlaying; and metal mounts first appeared. Oak, walnut, ebony, and chestnut woods were used extensively.

LOUIS XV PERIOD

1715 to 1774

Louis XV was the great grandson of Louis XIV. The new King was only five years old when Louis XIV died. The Duke of Orleans became Regent until 1723; so the Regency period is but a subdivision of the Louis XV period. The Regent spent heedlessly, setting an example which had its full effects on Louis XV. He put in an exorbitant tax

FURNITURE OF THE FRENCH PERIODS 33

system that exhausted the resources of the people; and his love for gorgeous and ponderous displays depleted the treasury. Louis XV was unqualified to manage the affairs of a nation so great as France, and like the Duke of Orleans, he was licentious and extravagant. He surrounded himself with a weak, unfit Court, and yet the art of the time is worthy of extended notice. Kingly rewards were promised to encourage artists and craftsmen to give the best they could to satisfy the fancies of the King.

There was a demand for softness and ease. The furniture of this period contains a beauty and charm that has never been excelled. There were no straight lines; the curves and contours were delicate and refined. No classic motifs were used, ormolu decoration and rococo motifs predominating. The legs of tables were always the cabriole, this being a distinctive detail of the Louis XV style. The feet were the scroll leaf, though occasionally the Dolphin head was used. Underbracing disappeared. Plain surfaces were avoided; in ornamentation beauty dominated everything else. Moldings were light. Panels were longer and not so square. Carving, inlaying, painting, gilding, and elaborate metal mounts were used for decoration. Wreaths, flowers, lozenges, human figures, and shells comprised the leading motifs. Mahogany, walnut, ebony, and other various rare woods were used for inlay work. Marble, and occasionally rosewood or mahogany, were used for tabletops.

During the reign of Louis XV, the French court reflected in their designing the styles of Queen Anne, Chippendale, Hepplewhite and Adam Brothers, all of whom were prominent English designers.

The vital duty of guiding a nation which was uprising and heading toward revolution fell on the weak shoulders of Louis XVI a task he was incapable to direct.

LOUIS XVI PERIOD

1774 to 1793

Louis XVI was low in mentality and taste, lacking initiative and character. He married Marie Antoinette of Austria, a child of fifteen, a simple gay maiden, refined and beautiful. The artists and craftsmen of the day laid great stress on their efforts to please the Dauphine; these efforts resulted

in a decided change of styles, going from one extreme to the other. Structure at once changed from curved lines, and the cabriole leg to the straight line. Furniture became more refined with the return of classic motifs and feeling; the general effect was one of daintiness, grace and elegance. Long slender curves were occasionally employed. Legs were straight and tapered, generally fluted and sometimes carved. Underbracing was not used. Marie Antoinette added garlands, love-birds, baskets of flowers, rope carvings, pendant husks, and naturalistic things in abundance. The dominating decoration was the rosette. Other motifs used were festoons of ribbons, flaming torches, fluted columns, lyres, and urns. Adam Brothers, Sheraton, Hepplewhite and other designers of the late Georgian period, all English skilled master craftsmen, produced furniture for the French Court of this period. This was practically the last of the beautiful English furniture, and also the last of the best furniture the French produced. The era finally ended in the bloody revolution and the beheading of Louis XVI and his Queen.

FRENCH EMPIRE PERIOD 1795-1830

After the execution of Louis XVI which overthrew the Aristocracy, the Directory conducted the affairs of France; this executive power of the French Republic, 1795 to 1799, consisting of five persons called directors, was disbanded by Napoleon Bonaparte at the suggestion of Siey  s, and the Consulate established on its ruin. Napoleon Bonaparte became Emperor in 1804.

The styles of Marie Antoinette were far too delicate in both scale and design to suit Napoleon. Napoleon, returning from his Egyptian campaign, had much to do with the styles that were to follow. He favored the pomp and glory of ancient Rome. Artists were commissioned to carry out these militaristic ideas. It was almost a royal edict. The furniture of this period was the least French of any of the French styles. Its imitation of ancient forms was anything but graceful, though the French were willing to accept it, in fact anything, to be rid of all the reminders of the nobility of the past two hundred years. Its influence was felt in various parts of Europe and spread rapidly to America, resulting

here in what is known as the American Empire. Brass emblem mounts on plain surfaces were used. The lines were mostly straight with but few, simple curves. The legs were straight and turned, or slightly curved; metal-capped feet were used extensively and paw-and-claw feet, showing the classic influence, were frequently employed. The moldings were heavy and imposing. Columns and scroll supports, and some painting and gilding were used. The sword, shield, winged human figures and imperial ornaments, such as the lion and the eagle, were symbolic designs of conquest, and were among the motifs used. Egyptian Sphinx, the outspread wings and flying disc so common in Egyptian art, cornucopias, the lyre, acanthus leaves, flaming torches, the Greek band, the pineapple, Greek honeysuckle and laurel leaves enclosing the Napoleonic letter "N", are characteristic of this period. Mahogany was the chief wood; rosewood and ebony were also used.

BEDS

BRIEFLY describing the earlier beds of the 17th century which were made or used in this country, we first have the built-in bed made to fold, resembling a cupboard when closed. The next bed was a cumbersome, massive bedstead of carved and paneled oak, with posts, head boards and testers. These were styled after the movable bed developed during the Tudor period.

The four-posters of the Stuart period were generally without testers and remained in favor until the middle of the century.

WILLIAM AND MARY BEDS

1688-1702

Substantial oak bedsteads continued to be used by many people. Some of the posts were of a lofty height, measuring as high as seven or eight feet. These, of course, could only be used in the homes with unusually high ceilings. In the latter part of this period the bed posts were slender, more ornate, and octagonal or round, supporting testers with elaborate cornices. The entire bed was draped with material such as chintz, velvet, brocades, or silk, entirely covering the frame.

QUEEN ANNE BEDS

1702-1714

The tall slender posts continued to be used during Queen Anne's time, the woodwork being usually covered as in the preceding period. These elaborate beds were enjoyed only by the wealthy class while the servants slept on the trundle beds. The Queen Anne beds, like all of the other furniture of this period, reflected the Dutch influence in the use of the cabriole leg and ball-and-claw foot, together with the broken arch cornice on the head boards. In the side pieces, holes were bored and ropes were strung to serve the purpose of



PLATE No. 13
CHIPPENDALE SËTTEE
MARTHA WASHINGTON ARM CHAIR

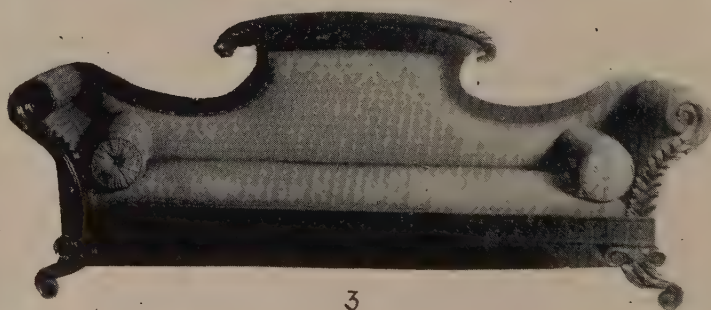
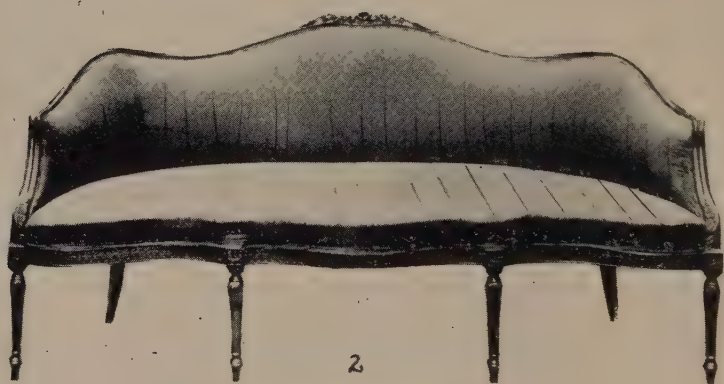


PLATE No. 14

FIG. 1. HEPPLEWHITE SOFA FIG. 2. SHERATON SOFA
FIG. 3. EMPIRE SOFA



PLATE No. 15

FIG. 1. HITCHCOCK CHAIR
 FIG. 2. QUEEN ANNE CHAIR
 FIG. 3. WINDSOR ARM CHAIR

FIG. 4. SPOON-SHAPED LAD-
 DER-BACK CHAIR
 FIG. 5. DUNCAN PHYFE CHAIR



PLATE NO. 16

- FIG. 1. EMPIRE CHEST OF DRAWERS
FIG. 2. EMPIRE DRESSING TABLE
FIG. 3. EMPIRE CHEST OF DRAWERS

springs. The wood used was walnut. This is the first that pierced slats were used; the knobs on rails to which the cords were fastened, being the preceding method.

Some of these beds must have been used in the homes of the more prosperous people of this country as other pieces of furniture of the same period were being imported at this time.

CHIPPENDALE BEDS

1705-1779

Mahogany was employed in the beds made by Chippendale but they were not as pretentious as those of the Queen Anne period. Square and cabriole legs were used on the bed posts with the block foot on the square leg and the ball-and-claw foot on the cabriole. Illustrated on Plate No. 7, Figs. 1, 2, 3, 4.

The posts were fluted, reeded, round or octagonal, often enhanced by carving. The acanthus embellishment was often used, being a favorite motif of Chippendale. Fretwork and carving were introduced on the testers; these showing above the curtains and valances, gave an imposing air of dignity. Head boards were coming into favor during this period.

EARLY AMERICAN BEDS

Field beds, dating from 1750, had neatly turned, slender posts with a fine feeling for proportion. These were made in maple, pine, or cherry; the posts were about six feet high. They had four rails with holes pierced through for lacing the cord, which supported the bedding. These rails were fastened to the posts by long iron bolts which projected through the posts into the rails.

On the top was mounted a semi-circular frame shaped in the form of an arch or bow. This held the canopy covering. This typical American bed was popular for many years.

There were other American four-post beds as described, but most of these beds were imported or copied from the English. The two head posts were often plain as they were covered with drapery. Some had all four posts plain for the same reason.

HEPPLEWHITE AND SHERATON BEDS

The beds of Hepplewhite and Sheraton were of similar design; the posts of Hepplewhite, however, were of lighter structure and had square or slightly tapered bases. The upper portion of the post terminated with a gradual taper. About three-fourths of the way downward was vine-like carving over the reeding, of small leaves of the acanthus or water leaf extending to the lower base. See illustration on Plate No. 7, Figs. 5, 6, 7, 8, 9.

The testers for these beds were of a simple pine frame to support the draperies. Sheraton's posts were more often vase-shaped and tapered gracefully to a delicate end. He employed acanthus leaf carving but generally used it in connecting two different forms of turning or to break up a design which was not in proportion.

He favored finials of different motifs to surmount his bed posts; the feet were usually turned and the carving of the upper section of the later ones was often spiral. Head boards were either straight with downward scroll ends or with his favorite swan-neck scrolls applied, centering in urn-shaped finial. See illustration, Plate No. 6, Figs. 1, 3.

AMERICAN EMPIRE BEDS
1795-1830

During the early part of the American Empire period, a much heavier constructed four-post bed was used. On these posts, the carving and motifs used were of the French influence. The canopy was a straight frame and arranged for the purpose of drapery. At this time the carving of all four posts was more general, and later, about 1825, the canopy was discarded, the carved posts terminating in carved pineapples. See illustration, Plate No. 6, Fig. 2, 4.

During the Empire period, about 1810, came the carved head and foot boards, the latter being replaced with the foot rail. The posts were beautifully turned and carved; the acanthus leaf was the chief motif used.

The Napoleon Bed, which made its appearance prior to 1825, was made of veneered mahogany which is its only decorative feature. The style or shape of this bed is rather quaint, and was undoubtedly popular, as these beds are commonly found today.

DAY BEDS AND CRADLES

The day beds are descendants of the low four-post beds which were used in the 18th century. These beds, like the low four-post beds from which they were copied, are the little old rope beds which are common in antique shops today; they were made of cherry, maple, beech, ash, walnut, and birch.

Day Bed, dating 1690-1710, illustrated on Plate No. 5, Fig. 2. This bed has a banister head and nicely turned stretcher base. The upholstery is fastened on, which is a rather unusual treatment. On most of the early beds the upholstered pads were detachable.

Walnut Pennsylvania Cradle illustrated on Plate No. 5, Fig. 1. 18th century. This is the scrolled type and built of solid walnut with a heart motif in the head and foot boards.

These motifs were used as handles to lift the cradle about, and the coverlet was buttoned to the knobs at the sides. The cradles preceding this type as well as the earliest cradles, had vertical sides where you will notice this cradle has the raked or splayed sides, the latter being a Dutch trait.

Various types of paneled cradles were made in America during the 17th and early part of the 18th century. Some have a low gallery of spindles around the top terminating at the hood. The purpose of this was to make the body higher and thus to protect the child from falling out, while the open gallery provided ventilation. The hoods on some of the earlier cradles were constructed of spindles, others were capped solid with spindles on all three sides; later the hood was built of solid construction filling in the sides.

Some of the Pennsylvania cradles of the 18th century were decorated and stenciled with the conventionalized color disc and with red and yellow tulips. Tulips are the chief motif of decoration on those beautiful old grey stone houses and on the picturesque old basement barns in the loveliest part of Pennsylvania.

In the public library in Brandford, Conn., is a paneled cradle with hood built in octagon shape. The posts extending above the frame are of the same design and have turned ball tops. The extended posts are a feature of the early English cradles. These early cradles were built with sturdy structural qualities and are now used in many homes to serve as a wood box at the fireplace.

CHAIRS

EARLY AMERICAN CHAIRS 1603-1840

STARTING with the first quarter of the 17th century we have the Carver Chair, a chair claimed to have been owned by Governor Carver, who brought it to this country. It is made entirely of turnings fitted together crosswise and upright. Following came the Brewster Chair of the same period with finer turnings, but similar in design. The back is composed of a double tier of four spindles, having a single tier of spindles under each arm, filled in with a double tier from seat to floor on each side and front. These chairs were sturdy, rugged, heavy, and graceful in turnings, and are identified with the struggle of our ancestors. Brewster Chair illustrated Plate No. 9, Fig. 4.

Another chair of this period is the paneled Wainscot Jacobean Chair. The first was an English product made entirely of oak with solid panel back and seat, and very heavy. These chairs were often carved and styled after the Jacobean type.

Another form of the Wainscot Chair is the chair table. The back, constructed of a solid piece, is pivoted and swings forward, resting on the arms which support it, to form a table. This chair is similar in design to the Wainscot chair and has many of its features. Numerous chair tables were made in this country, and many of the plainer types are to be found today. One familiar type is the square chair table. This is supported by four legs of square and turned style with stretcher at base. These are found both with and without the drawer attached under the seat. The legs project above the seat forming arms, and also acting as supports for the lid when down. This chair dates about 1650, and rounded tops of the same construction came in about 1675. These are found in oak, pine, maple, walnut, and other native woods. Other early chairs which were used by the more prosperous families were the upholstered Jacobean and Cromwellian chairs, illustrated on Plate No. 10, Fig. 3. Among these were the first type of cane chairs, dating the latter part of the 17th century. Lines were straight and the underbracing

is solid. Upholstered seats and backs were often used on these chairs. The Flemish Scroll Chair illustrated on Plate No. 10, Fig. 1 shows the cane seat and back which were chiefly used during this period. Both the straight and arched rails are richly carved and often match the tops of the backs of chairs. Turned rails were used in the stretchers, and there was a center stretcher between the lower rails. The back stiles were turned, terminating in a square form. The front stiles were turned and often carved.

In the first part of the 18th century we have the stately old banister-back chairs, with split spindles and rush seats, illustrated on Plate No. 9, Figs. 1 and 2. The spindles were plain, grooved or turned, with the flat surface to the front. Cresting at the top are carved scrolls, which were often applied at the bottom as well. The feet on these chairs were Spanish, club, or turned, and the bulb-like turning in the front stretcher is distinctly Dutch. The plainer types of these old chairs have a plain scroll top with straight brace at the bottom. Some of these had gracefully turned stiles and shapely arms ending in a small half-scroll design. When these chairs are found with the single stretcher across the front, they are usually of large bulb turnings, the double stretchers being more simple. The later banister chairs were very plain in design with curved top rail and straight lower brace. The spindles were straight and grooved, and seats were of braided husks and rush. The Heart and Crown banister-back chair illustrated on Plate No. 9, Fig. 3 has the Dutch-turned rails and Pennsylvania turning in the stiles. This chair dates about 1710-1730. The back finials are of the 17th century. The banisters are reeded, and the heart and crown motif at the top is credited to Connecticut.

The ever-popular Dutch vase-back chairs at the beginning of the 18th century, with rounding rail on the back, which resembles the Queen Anne and is sometimes called the Dutch Yoke, is supported by a vase-shaped splat and brace, illustrated on Plate No. 10, Fig. 2. Rush and husk seats and either turned, straight, or bandy legs with club or Spanish feet were used. The ball-and-ring turning of the front stretcher is of Dutch design. The turned Dutch vase-back chair, 1720 to 1730, has a shaped splat and is similar in design to the Queen Anne type from which it was copied.

The ball-and-claw feet are interesting, also the carved splat and knee as shown in the illustration on Plate No. 8, Fig. 7. The rail and turned rail underbracing, is Dutch which is characteristic of the American chairs of this type. These chairs gave birth to the splat, which was a marked feature during the Queen Anne period, later elaborated on by Chippendale. A plainer type of this style chair is shown on Plate No. 15, Fig. 2.

The Pilgrim slat or ladder-back chair, 17th century, illustrated on Plate No. 15, Fig. 4 is one of the rare old chairs found today. The slats are arched and spoon-shaped, and made to fit the back. The legs and back stiles are of simple turning, and the front stretcher more often of the ball-and-ring type. Other styles had waved, arched, or straight slats, arms were short and supported by a spindle which extended through the seat rail into the upper side stretcher. Other types of arms extended to the front legs. Another style of chair was the Mushroom four-slat arm chair, so called from the finial on top of the front stiles, illustrated on Plate No. 10, Fig. 4. This type of finial was preceded by the ball which was used early in the 17th century. The Mushroom appeared toward the last quarter of the century. The finials on the back stiles were also of the 17th century. The turned stiles were the New England type, and the front rail was of Sausage turning which came in late in the century.

Illustrated on Plate No. 1, is a Queen Anne wing chair with underbracing. About 1700 there appeared the Wing Chair, this type marking the first expression of comfort which it so splendidly accomplished. They were in vogue for a century and a quarter. They were well proportioned and graceful in design with high backs, and wings projecting forward at the sides. The arms were a continuation of the wings, and were made with a scroll or straight turnover. Some were made with stretchers at the base and others plain. The feet and legs were of varied designs, such as turned and cabriole legs, some displaying carving at the knees, terminating in ball-and-claw or web feet; other legs were square. On the later chair of this type the wings overhang the sides of the seat; the Empire chair had carved or paw feet, acanthus leaf carved leg extending to the arm. Underbracing was often used on the earlier types.

Windsor chairs, about 1725 until 1820, were great favorites, but no greater than they are today. They originated in England and were named after the town of Windsor and brought to America by early colonists. Some of the specimens are very choice. Illustrated on Plate No. 15, Fig. 3 is an American Windsor, an especially good model. Note the turnings in stretcher.

There are several types of Windsor chairs: The bow-back, the hoop, the comb-back, the braced fan-back, the settee, writing arm chair, and many others. The common spindle kitchen chair descended from these. These chairs had a pine seat, maple stretcher, and hickory spindles and rails. The American Windsor is decidedly different from the English chair, the latter more frequently having a pierced splat, and always constructed entirely of oak. About 1763 Windsor Chairs were being made at Philadelphia and shipped to other colonies. They were made in many varieties as rockers, arm-chairs, side chairs, small and large settees, and other types. Windsor chairs were made also in New England in many diversified styles. They were so typically American and so strictly different from the English Windsor chairs that we feel justified in our supposition that they were of American origin.

Upholstered chairs, known as the Martha Washington Arm Chairs, were made in this country after the Revolution and prior to 1800. The arms and legs show a marked Hepplewhite influence. The arms are reeded on the curved part; frequently the carving was extended to the tapered square legs; underbracing was sometimes used. High upholstered canted backs and seats with upholstery fastened to the frame was the common construction employed. Martha Washington Arm Chair, illustrated on Plate No. 13, Fig. 2, shows the style with slip seat. This style is not so prevalent. For period chairs, see Index.

The Roberts Chair, dates about 1820, with the pillow top rail, is an all wood chair with two additional braces crosswise, filled with three upright turned spindles which extend from the seat to the middle rail. Roberts manufactured chairs in New England for a number of years. This chair is quite common in the North, especially in New York state and in New England.

Perhaps the most popular application of stencil work was on the Hitchcock chairs, about 1820, illustrated on Plate No. 15, Fig. 1. The upright stiles are bent back in a graceful curve and are shaved on the front side toward the top, to a flat surface. The seats were rush and the front rung turned in ball-and-ring style. These were painted, decorated, and stenciled. Many other chairs of this type were being made about this time, and most of them were painted and stenciled, as this was at a time when clocks, mirrors, trays, etc., were decorated in this manner.

The Boston Rocker appeared about 1820. This chair was copied from the Windsor chairs; the seat was made of thick pine wood, hollowed out and curved upright at the back. The head rail was made of pine; this supported the hickory spindles which extended downward into the seat. The arms and stretchers were generally made of maple, painted black, and decorated with stencil or free hand. They were our Grandmothers' chairs, known from coast to coast, and thousands of babies have been rocked to sleep in these comfortable old American chairs. Rockers were applied to chairs about 1750, credit for which is given to Benjamin Franklin. This combination had its effect throughout the Colonies, and in a short time rockers were attached to Windsors and other types of chairs.

The American Empire chairs were lighter and more graceful than the French Empire chairs.

The arms of these chairs began well up on the uprights of the back, curving downward and fastened to the seat rail. The backs were low and simple in design; the top rail usually curved outward, and either one fiddle-back splat, or a fancy crosswise slat was used. Backs were often arched with a slight bit of carving at the top, roses or leaves being used. Two-slat Empire side chair is illustrated on Plate No. 12, Fig. 4. The mahogany chairs had slip seats covered with velvet or horsehair. Illustrated on Plate No. 12, Fig. 1 is a plain type of the fiddle-back chair. The legs are gracefully curved inward in the classic style of the curule. The feet are a continuation of the leg. The maple and curly maple chairs had cane or rush seats. Carving was confined to the mahogany chairs. The high-back upholstered rocker was also popular, having large scroll arms and carving at the top of frame.



PLATE No. 17

BLOCK FRONT CHEST OF DRAWERS
FIG. 721. CHIPPENDALE CHEST OF DRAWERS



PLATE No. 18

FIG. 1. SHERATON CHEST OF
DRAWERS

FIG. 2. HEPPLEWHITE CHEST
OF DRAWERS



PLATE No. 19

FIG. 30. PENNSYLVANIA HI-DADDY

FIG. 2. PENNSYLVANIA DOWER CHEST



2

PLATE No. 20

FIG. 1. TAVERN TABLE

FIG. 2. CARVED PANELED CHEST

Choicer ones were known as the Goose Neck Rockers, a delicate scroll arm forming a goose neck, terminating in a goose head, illustrated on Plate No. 12, Fig. 3.

CHIPPENDALE CHAIRS

The backs of Chippendale chairs are all approximately of the same proportions. They are more or less square in outline with serpentine tops. The uprights on the later chairs are straight. The backs are wide and flat, often being spooned where they were not upholstered. The Chinese fretwork patterns and padded back chairs had square backs. The ladder-back is so called because of a number of horizontal slats between the stiles. Fret-back is a back filled with fretwork, and riband back was so called from the carved ribbon-like splat.

The splat-back is a splat pierced or interlaced with various designs. All the wood backs of Chippendale chairs were elaborately carved and designed. He expressed in his furniture a combination of styles and types that were in vogue in the latter part of the 18th century and in the Queen Anne period, and, as styles changed, he used Gothic, Fretted, Chinese, and French designs. Favorite motifs were scroll, acanthus leaves, knotted ribbons and interlaced straps. French ornamentation of the rococo shell, the C-scroll, and the Georgian lion heads and masques were used.

Illustration on Plate No. 4, Fig. 2. Riband-back chairs of three different designs which are shown in Chippendale's book. Very interesting is the manner in which each design in the chair back or filler is so pleasingly carried out. On the same plate, Fig. 1, are three Chinese Chippendale chairs from the same book. These backs, likewise, are interesting.

Riband-back arm chair illustrated on Plate No. 3, Fig. 3. This chair expresses a very fine treatment of workmanship and is an excellent example of this phase of Chippendale's style. The date is about the middle of the 18th century when Chippendale was replacing the Dutch style with the French as indicated by the riband-back. The rope pattern is pleasing. The legs are heavy and of the Dutch type. The riband-back is full of convolutions, rosettes and tassels,

tastefully and charmingly designed. The acanthus leaf decoration stands out in prominence and the ball-and-claw foot is in bold relief.

HEPPLEWHITE CHAIRS

During the last quarter of the 18th century Hepplewhite made a variety of chairs, some of which represent a combination of influences which had considerable bearing on English and American development. His chairs showed grace and delicacy; the backs, which were generally heart-, oval- or shield-shaped, displayed great freedom of individuality.

The semi-shaped shield, known as the camel-back from the raised curve in the center, often found quite independent of the shield, was supported by more or less perpendicular posts. Previously I mentioned Chippendale using the Cupid's Bow, gradually changing to the camel-back, and we find also where Hepplewhite has applied the pierced splat, not unlike those of Chippendale, known as the Wheat Ear Style. He was particularly partial to curving lines and used them whenever possible. We find exquisite designs consisting of small classical vases and festoon of drapery in the graceful backs of the Hepplewhite chairs which gave plenty of scope for low relief carving. The pierced backs are often entwined with carved ribbon work. The square, tapering leg seemed to prevail with and without the spade foot. This type of leg is a characteristic which many people rely on to distinguish Hepplewhite from Sheraton, likewise, crediting Sheraton with the fluted legs. It is generally conceded that the earlier production of Hepplewhite chairs are square-legged, and that the later types have turned legs. Stretchers were sometimes used, the front one being recessed. Seats were more often square though some were slightly rounded in front. In the arm chair of the earlier type, the arms run horizontally to a sharp angle, dropping to a corner where they join the tops of the front legs. In the later ones, the joint is outside the seat rails and fastened into the side of the frame behind the line of the front legs.

Hepplewhite chair backs were almost always open, made of wood or cane, and were seldom upholstered. The shield and interlacing heart backs were the predominating fillers used. In the set of chairs made for the Prince of Wales,

Hepplewhite carved the splat in the shape of the three plumes, thereby originating the motif which has been since known as the Prince of Wales Plumes.

SHERATON CHAIRS

Thomas Sheraton, 1750 to 1806. Sheraton designed his chairs along graceful, delicate, and refined lines though in strong and substantial forms. His motifs and characteristics were similar to those used by Hepplewhite.

Curves were usually eliminated, Sheraton working along straight lines almost entirely. Some of the backs of the inlaid chairs of both Hepplewhite and Sheraton show an unusual amount of decoration and were undoubtedly used for experiments in some of the inlay designs. Sheraton's chairs were his most striking products, the backs showing self support. The square backs were a strong feature. Horizontal bars joined by vertical bars predominated as fillers. Another feature which was foremost was the small round balls applied between the rails used in backs of chairs, and often this design was carried out in the front brace of lower stretchers. In some of his later chairs of the Trafalgar type a carved slat is used in back, while others show a diamond lattice or X-shape. The legs were slender, sometimes turned, also straight and tapered with surfaces flat or grooved, the latter being a characteristic many people rely on to determine a Sheraton piece though this style was used also by Hepplewhite. Stretchers were not commonly used. The chair arms were usually straight and continuous with the front legs. Illustrated on Plate No. 11, Figs. 1, 2, are two styles of Sheraton chairs.

About 1810, came the so-called fancy Sheraton chair, showing the pillow top rail with carved slat and narrow brace, the turning on the front stretcher being similar to that used on the earlier Dutch chairs except that the ring was left off. Some of these chairs were painted and decorated, the ground color being red, grained in black with yellow stripings and gold leaf turnings. The decorations consisted of varied designs in gold leaf and black. This is the first mention of the pillow top rail; which came in during the Sheraton period.

DUNCAN PHYFE CHAIRS

The famed Lyre-back chair, which Phyfe used so extensively, was a motif which Adam and Sheraton occasionally employed. Phyfe used this lyre to its best advantage in chair backs, as shown in the lovely side chair illustrated on Plate No. 15, Fig. 5. He also made a two-slat chair, the lower slat having a medallion in the center. This is sometimes called the medallion-back. The stiles extended from the top rail to the floor. The legs were always carved and seldom were interlaced. For other Phyfe styles see Plate No. 11, Figs. 3, 4.

Other definite features which he skillfully mastered were the fillers he used in his chair backs. Cross bars, (X) either curved or diagonal, were embellished at the intersection with carved medallions which made a pleasing and practical chair back. Other fillers he made up in original designs, employing the oval, rectangular, or octagonal medallions uniting the fillers to the chair posts with carved scrolls or horizontal bars sometimes using carved groups of leaves. Last but not least comes the predominating lyre filler, carved with acanthus leaf design having brass or whale bone strings and ebony keys. The top rail was void of carving when this motif was used, substituting a long narrow panel of fancy veneer mahogany inlay. It has been stated by some authorities that Duncan Phyfe's tables display his finest work while others claim his sofas and chairs were his choicest pieces. But as a matter of fact there are no outstanding features about any particular piece of furniture that would make it paramount. The same characteristics, motifs, and designs were applied to chairs, tables and sofas alike. Duncan Phyfe's furniture is essentially domestic, strongly constructed and not as fragile as it may appear. This is proven by the number of pieces that have survived which are still in good practical condition.

CHESTS, HIGHBOYS AND LOWBOYS

IT is not an unreasonable supposition to believe that the chest of drawers developed from the old packing chest. Their origin differs somewhat from the slant-top desks, which, as you will remember, grew downward and the chests grew upward until they had almost reached the ceiling. The highboy, chest on chest, cupboard on chest, and the highdaddy, all originated from the old packing chest. These packing chests came in with the first settlers, and were followed a little later by the plain chest of drawers which was abandoned in this country for the ever popular highboy. Following came the chest on chest which closely resembled the cupboard on chest.

Of the previous mentioned pieces the highboys were the most popular.

The history of chests carries back through countless centuries and is one of the oldest possessions which man had to store his valuables in.

Some of the earlier chests were bound and re-bound with iron bands and served as safes for valuables in churches and castles. Chests of the 13th, 14th and 15th centuries were frequently elaborately carved. It is rather indefinite as to what the first chests were that came to America. In Mr. Luke Vincent Lockwood's book on "Colonial Furniture In America," in volume number one, he states, "There is occasional mention, in the early inventories of Wainscot chests or great oak chests, but by far the larger number lead us to the conclusion that they must have been of very simple design. The earliest carved chests found here are decorated with panels, carved in arch designs identical with the patterns seen in England on mantle pieces and wall panelings during Elizabethan and Jacobean times. Without doubt the carved chests which were brought over previous to 1650 served as models for those made here for a long time." He further states that he has identified almost every pattern used on early chests as having been used in England, and there seems to be no originality shown in the designs employed in this country until after the middle of the 17th century.

Carved oak chest of about 1660-1670 is illustrated on Plate No. 20. Note in the illustration the four sunken panels. Flat panels of this type are called Sunken Panels. The raised panel shown on the doors of the Secretary, Plate No. 33, has the beveled edge, the surface of which is always even with the frame, whereas the block panel is a panel raised beyond the surface of the frame. The legs are a continuation of the stiles and are about seven and one-half inches long, their original length. Oak is a solid wearing wood, and unless the feet are rotted from dampness they are usually perfect. The carving of the fluted top rail is in nice detail. The carved bottom line of the flute is a feature which always completes the flute. The bottom rail has scratch-carved lunettes. The two panel ends have heavy molding. The top and bottom rails are channeled and are called Channel Molds. The chest with applied ornaments is a later achievement than the plain carved chest. These ornaments were usually painted black to represent ebony. Seldom one finds a chest that has all of its original ornaments.

In the latter part of the 17th century, following the floor chest, came a chest to which were added two small drawers which were at the bottom, side by side. This is the same chest previously described but enlarged upon. The next style is the blanket chest with the two long drawers below and two blind drawers above. The lift top was still being used and this, being as high as a chest of drawers, took on the appearance of one. Ball and bracket feet were used. Nearly all had the small till drawers at one end. This feature was eliminated in many of the higher pieces. In addition to the till drawers, some genius added three small drawers which were hidden by the side piece of the till. Access was gained to these by removing the cover of the till and lifting up the side piece, which was made so as to slide up or down in grooves. These lovely old chests show some unique hardware, such as H-, and strap-hinges, and two staples interlocked, one fastened to the top, and the other fastened to the rail, making a hinge. The locks and catches were equally interesting, the old spike lock being most commonly used. Many of these old chests are to be found today. Those made of pine have a delightful soft mellow color when scraped and oiled. Chests of these types were made through the 18th century.

Blanket chests with drawers, of the last half of the 17th century, were generally made of oak paneled and carved in various designs.

From early in the 18th century through to 1825 were many beautiful, decorated chests called Pennsylvania Bride Boxes and Dower Chests, illustrated on Plate No. 19, Fig. 2. These chests were of the low floor type; they were made with two or three small drawers across the bottom, and usually mounted on ball or bracket feet. They were painted in various colors, the background being either blue, black or white, with moldings in odd colors. Designs consisted of panels, tulips, unicorn, birds, and flowers. The panels usually were arched, square, or shield-shape. Occasionally some are found without the lower drawers. These various chests are of the Dutch type and belong to the Pennsylvania Dutch.

HIGHBOYS

The evolution of the highboy from the chest of drawers is just as natural as the development of the chest of drawers from the chest.

The lower drawers could be reached only by bending, and it was apparent that raising the chest from the floor on a table or frame would make it more accessible.

Highboys came in during the reign of William and Mary, 1688-1702. These were supported on six legs; the legs were turned, of inverted cup design, with bun feet and stretchers. The handles were brass pendant pulls. The wood used was walnut. Chief motifs were the carved shell and acanthus leaf. Inlay and marquetry were more popular. The lines were curved and veneering was used. Illustrated on Plate No. 28 is an early American highboy of this period.

In determining the age of highboys one should study the moldings, the frame on which they stand, and the woods of which they are constructed. Among the earliest and rarest American highboys are the six-, five-, and four-legged examples, the latter being the rarest of all. These are designed after the William and Mary styles with trumpet legs or cup or bowl turnings connected with stretchers. The one long drawer in the lower frame indicates an early type, dating about 1690-1710. The legs and stretchers are of the William and Mary period. The lower section appears more like a

table, and the upper part is similar to a chest. The origin of the name Highboy is somewhat of a mystery but the piece may have been so called on account of its height, the Lowboy is likewise named. The handles are the early chase handles which were used after the drop handle, and prior to the willow pattern.

We now have the four-legged highboy. The woods used were walnut and walnut veneer; later mahogany was employed. The broken arch or scroll top highboys are credited for their appearance early in the 18th century and were popular through to the end of their reign. These had three finials at the top, one at the center and one at either end, which were turned or carved motifs of various designs. The upper section usually had three small drawers at the top and three long drawers below. These tops were supported by a table which had one long drawer and three small drawers; the center drawer in both the upper and lower sections was usually carved in the rising sun, shell, the fan, or rosette pattern. Others had rococo top and carved decoration on the apron.

Steps to hold ornaments, to enhance the beauty of the flat top, were often used on the highboys. A mold was applied to the top of the base, making an enclosure for the top part which completed the connection of both.

Highboys were made in America shortly after their appearance in England. Various woods were used. They were in basic relief, being void of ornamentation and were more commonly made with flat tops. Cabriole legs were used, terminating in either the ball, claw or club foot; club feet were the most common. Carving was used sparingly until after the middle of the century. The center drawer in upper and lower sections was the chief background for this decoration. The earliest ones had either iron or brass pulls of the pendant style. These were generally fastened by wire which was placed through the wood and bent over.

Cherry highboy illustrated on Plate No. 29 is of American construction and believed to be made by Mr. Rockwell of East Windsor, Connecticut. It is conceded that all lowboys, highboys, and chests on chests bearing the double S carved garlands on the two drawers, as shown in illustration, were made by Rockwell, and that this motif was symbolical of his work.



PLATE NO. 21
PENNSYLVANIA CORNER CUPBOARD



PLATE No. 22
SHELL TOP WALL CUPEBOARD



PLATE No. 23

FIGS. 1, 2. HANGING CORNER CUPBOARDS
FIG. 3. PINE CORNER CUPBOARD



PLATE NO. 24
NEW ENGLAND DRESSER

In the Athenaeum at Hartford, Connecticut, are two pieces having the same motif, both of which are assigned to Rockwell.

There are two types of broken-arch highboys, one with the top section not separated from the arch by a molding, the front being continuous to the scrolls of the arch, the other type appearing like a flat-top highboy with the broken arch set on as though a molding divided the highboy from the arch; the latter type dates the third quarter of the 18th century. Highboys were on the decline in England during the first quarter of the 18th century and by 1725 were being replaced by commodes which were adopted from France. The highboy was developed in this country and was in vogue for about a century, coming in during the William and Mary period and being replaced by Sheraton and Hepplewhite chests of drawers about 1780 to 1790.

Bonnet-top highboys followed the preceding designs and came in with the cabriole legs, which were the chief characteristic of the Queen Anne period. Those constructed of solid walnut came from Pennsylvania or the South; veneered walnut highboys were characteristic of New England.

Occasionally we come across highboys where, either in the lower or upper section, the central drawer will appear without carving. Persons who own these are of the impression that they are in their original condition. The outer appearance of the two sections might appear to be of identical construction, though a difference can be invariably found upon a close examination. The interior of each section should show an equal comparison of all the construction such as the lapping of the dovetails, shape, size, and the distance between each dovetail. This is true of the drawer bottoms and backs of each section. The washed wood, or the marks left from cutting down the tops to fit the lower section, and a comparison of the hardware, should not be overlooked in establishing a certainty as to the originality of these highboys. This rule applies only to highboys having three small drawers across the top or to those where the lower center drawer and apron are too shallow to allow for any corresponding decoration.

A question rises whether a master cabinet maker would leave his piece unfinished in this incomplete form of decora-

tion, whereas heretofore, all the highboys of the old masters showed corresponding decorations on the upper and lower sections.

Highboys having but one small drawer at the top, or the types having five small drawers at top, and also the block-front type highboys display the carved decoration on the lower section only.

Among the characteristics of these pieces are hooded tops, with broken pediments, finials, metal drawer pulls, "willow pattern" carved skirts and aprons, carved rococo motifs, and legs of cabriole design with ball-and-claw feet. While these pieces are very ornate, they are unusually well balanced and in good proportion. The transition from the turned-legged highboy to the bandy- or cabriole-legged, followed the general fashion which became popular in England in the fore part of the 18th century.

William Savory highboy illustrated on Plate No. 30, has a broken-arch pediment, the scrolls ending in a six-petal flower carved rosette. The finials are urns with flames. The shell-carved drawer at the top shows the leaf carving and reverse scrolls; directly above the drawer is rococo carving in bold relief. The corners are chamfered and reeded. It is supported on cabriole legs with carved acanthus leaf knee terminating in ball-and-claw feet. The apron is cut in scrolls with a carved shell at the center. Highboys of this type usually have the recessed corners. Wood used was walnut.

LOWBOYS

Lowboys are the baby descendants of the highboys, and some master mind conceived their usefulness and convenience. The lowboy is not unlike the lower section of a highboy and was in popular use as a dressing table for almost a century. The motifs and chief characteristics are the same as to be found under highboys. See Plate No. 32, Fig. 1.

Lowboys came in with the reign of William and Mary, 1688-1702, and went out with Chippendale. Cross stretcher lowboys date 1690-1700. Lowboys of walnut veneer with herringbone border were being made. The single-arch mold was used a little earlier than the double-arch mold and some

had three drawers which overlapped. Handles used were chased. The cup turnings are the same as the William and Mary type.

The lowboys made in America conveyed the same characteristics as our highboys and were directly patterned after them. See illustration on Plate No. 8.

Connecticut Lowboy, illustrated on Plate No. 32, Fig. 2, dates about the middle of the 18th century. Top has rich carved molding around edge, apron is scalloped; it has three drawers bearing the original fretted brass handles and cabriole legs with shell carved knees terminating in web feet with shell pattern on instep.

William and Mary Lowboy is illustrated on Plate No. 39, Fig. 2. This lowboy is a product of New England and was found not far from Boston. The cut does not do justice to the walnut veneer or Herringbone border which adds considerable to its appearance. The central finial, mounted on the scroll stretchers, provides the design for the drops which are missing on the front skirt, as all drops match their corresponding finial. The legs are of the cup or bowl turning, characteristic of this period. The astrogal molding on drawers is of the single arch, being earlier than the double-arch molding which was used later.

CHEST ON CHEST AND CUPBOARD ON CHEST

CHEST ON CHEST

THE tallboys, as Chippendale called them, first appeared at the end of the 17th century and continued to be made throughout the 18th century. I will refer to them as Chest on Chest, as they are more commonly termed in America.

The earlier chests on chests were made of walnut, pine, maple, and cherry. Some very attractive ones were made of mahogany. Those made by Chippendale were decorated, but less ornate, than most of the other pieces assigned to him. He used the lattice of Chinese decoration on the chamfered corners of the upper section, a pleasing breaking up of the long, straight line. Cornices, such as the "pear drop" or Gothic, were employed. Bracket feet predominated and brass metal handles were used. Chests on chests made here often excelled the Georgian pieces, being of superior workmanship and style.

Chests on chests made by Hepplewhite were of pleasing design. They were made very plain and averaged about four feet in width and six feet in height; square block feet were used, and round, brass knob pulls were used for handles. Moldings were light, and cornices were of classic design. He used a figure mahogany and cedar lining.

Chests on chests made by Sheraton are of much better proportion than those made by Hepplewhite. Selected mahogany veneer was the chief decoration; the lining was of oak. Cornices of architectural design, with pleasing shape and curved lines set off the tops of these chests on chests to their best advantage, a decided treatment of beauty heretofore overlooked by preceding craftsmen. Chests on chests and cupboards on chests were used until about 1780, when the less charming, but more convenient wardrobe, with sliding shelves and drawers below, replaced them. These were large and plain, depending on the fine grain of mahogany for their chief decoration.

The chest on chest illustrated on Plate No. 31 is a splendid example of the Sheraton type. The architectural design in the columns at the corners are of the rope design, these com-

plete a pleasing finish to a swell front. The wood knobs are a nice detail, they are fastened to the drawers by wooden screws; the swan-neck top is curved in a pleasing complementary curve with the front, mounted on the plinth in the center of the arch is a fan-shaped floriated brass finial. The upper section has four holes in the bottom board which fit on to four wooden pegs on the top of the lower section, this device holds it in place. Molding was the usual method used in this country to complete the two sections. The wood is a fine grain mahogany with oak-lined interior, the feet are of a simple turning.

The block-front chest on chests made in America with broken-arch pediments are the highest development of this style of furniture. Corners on these types were always recessed. Various other pieces were made having the hooded tops and carved finials, with a plain flat front and square corners. These were supported on ball-and-claw or bracket feet. A plainer type is the flat-top chest on chest. When these chests came into use, the highboy and the lowboy were losing favor.

CUPBOARD ON CHEST

The Cupboard on Chest was similar in design and construction to the chest on chest, except that a cupboard with shelves, enclosed with two panel doors, took the place of the upper chest.

CHEST OF DRAWERS

ABOUT 1690 came the first chest of drawers, plain and simple, straight outline with ball feet. There were two small drawers at the top, side by side, and three large drawers below; brass drop pendant pulls were used for handles. From this chest of drawers developed the Highboy.

Unusually handsome low chests of drawers after the style of Chippendale came in about 1750. These had either serpentine or bow fronts, supported by ball-and-claw, bracket, or block feet. He also designed some straight-front chests, using willow pattern brass handles. An oak chest of this style, inlaid with mahogany, is illustrated on Plate No. 17, Fig. 721. The block-front chest of drawers, illustrated on Plate No. 17, Fig. 1, is a Rhode Island piece. See chronology. Following these came the Hepplewhite low chests of drawers, which were usually of serpentine or swell front, dating about 1780 to 1790. These were moderately inlaid and often the corners were chamfered with inlaid panels. The brass handle plates were oval and the feet were generally of the French or block type, illustrated on Plate No. 18, Fig. 2. Sheraton chests of drawers were of straight, serpentine, and swell fronts. The straight front pieces generally had at either end a fluted or rope column which extended to form the feet; the top board was rounded out at corners to cover the columns. Brass handles or wood knobs were used. Illustrated on Plate No. 18, Fig. 1.

During the early days of the Empire period the chests of drawers were not so ornate as the later models. These grew to be massive and heavy, using carved columns at the corners, and carved paw feet. See Plate No. 16, Fig. 3. There was a low type which had small drawers on the top. A mirror was fastened to the top, supported by scroll brackets. Turned and carved feet were used on the lower pieces. Illustrated on Plate No. 16, Fig. 1.

Pennsylvania Hi-daddy is illustrated on Plate No. 19, Fig. 30. Chests of drawers of this type were a product of the 18th century and were made in many sections of the North. They are extremely popular due to their graceful appearance and spacious drawer room.

CUPBOARDS, DRESSERS AND WATER BENCHES

IN the American Colonies a plainer type of furniture is found which was generally constructed of pine—more of the cottage, farm house, or kitchen style. These pieces should not be overlooked, for they constitute and record the early styles of the quaintest pieces in the history of the American furniture, for instance, corner cupboards, water benches, high back seats, etc.

By 1700 the corner cupboard with hollow shell-shaped top was built in with the construction of the room. The colonists built these with the same feeling for proportion, structure, likeness, and simplicity as they so successfully did the paneling of the room. These cupboards were designed to house and display the more cherished pieces. Built-in closets and cupboards were a common practice of the early days. Every conceivable nook was enclosed and made into a closet.

The shell-top pine cupboard illustrated on Plate No. 22 has the demi-dome top. This is a side wall cupboard and is in the Webb House at Wethersfield, Conn., which is open to the public. Shell-top cupboards, whether side or corner ones, were always built in as were the plaster-dome cupboards. The doors have H-hinges. Finely shaped pillars are placed just inside the door on each side and project from base of shell to the lower shelf. An interesting feature of the detail of the shell is the carving on which is a corbeled, turned drop with sunburst above. On the outer wood key motif is carved a wild rose. These types of cupboards were used from about 1720-1760. Cupboards built in mahogany were being used in Pennsylvania about the time of the Revolution. Few detached corner cupboards were used in New England. Most of them came from Pennsylvania or from the South and were made of various native woods. Illustrated on Plate No. 23, Fig. 3 is a Pennsylvania type of corner cupboard, and made in two sections having a single arched mulioned door, surrounded at the top by a ribbed molding with key wedge motif in the center. The molding underneath the

cornice and band at the upper shelf is of the same pattern.

Eventually came the detached cupboards, the upper section being both with and without doors. The deftly curved and scalloped shelves were grooved to hold dishes and often this interior was painted a robins-egg blue. The structure of these cupboards was practically the same as those previously mentioned, except that they often were made without the shell top. Some were supported on short legs, while others rested flat upon the floor. The tops of some were straight with molded cornice, while some had a scroll-curved broken pediment, as shown on Plate No. 21. The woods used were pine, cherry, walnut, maple, and mahogany. The hinges used were rat tail, H, Butterfly, and H- and L-Hinges.

Other cupboards, were of William and Mary period, 1688-1702. A corner cupboard appeared with broken pediment tops, having single or double doors, straight or round arched tops. The upper section was usually glazed and had a drawer between the two sections. The top was straight with marked cornice or frieze, mounted by a swan-neck scrolled pediment. Hepplewhite's cupboards had glazed doors in the upper section filled in with fancy tracery of various designs, having two drawers and panel doors below. Inlay and painting were the chief decorations. Sheraton corner cupboards are similar in design to those previously mentioned. The tops are shaped in scroll swan-neck pediment, centering in vase-shaped finials. The corner cupboards of the American Empire followed Sheraton in design, and his influence is strongly shown in a great many of the tops. Double arched doors with pointed vertical strips in tracery were used in the upper section and panel doors below. At the sides of the doors were turned spiral or carved corner pillars with carved acanthus capitals.

There are many fine old corner cupboards to be had today, but many more that are worthless, as they lack a sense of proportion, charm, and grace and are cheaply constructed. They were probably home-made contraptions consisting of a few plain boards nailed together by people who neither had the means or skill to make them better. Country dealers often prize these old cupboards and point to them with great pride. The amateur collector should easily recognize these monstrosities from the better pieces herein mentioned and pass them



PLATE No. 25
BALL-AND-CLAW FOOT MAPLE DESK



PLATE No. 26

- FIG. 1. CHINESE FRET MIRROR
FIG. 2. BOMBE DESK



PLATE No. 27

FIG. 1. EARLY INLAID MIRROR
BLOCK FRONT DESK



PLATE No. 28
WILLIAM AND MARY HIGHBOY

by as they are too ugly and commonplace to be of any value.

Another charming piece and absolutely identical in construction is the little descendant of the corner cupboard, called the hanging corner cupboard. It has an air of charm and quaintness all its own, and we must not omit to mention the little paneled or glazed doors. The same hardware as previously mentioned was used. This cupboard ranges in height from thirty inches to four feet. It makes an attractive decoration in the room and affords a convenient place for housing our little treasures. Two examples of these cupboards are shown on Plate No. 23, Figs. 1, 2.

Early in the 18th century we have the old pine kitchen dressers. The upper section is composed of open shelves with cabinet below. These vary in arrangement. Some of these cupboards are quaint in design, having scroll sides, scroll shelves, and heavy cornice tops. They were used to display china or pewter. The hardware was similar to that used on the corner cupboards. They were made in walnut as well as pine, but the latter are the most popular. The end pieces are in one piece from the floor to the cornice which distinguishes it from the Pennsylvania dresser, the latter being in two parts.

New England Dresser 1740-1780 is illustrated on Plate No. 24. The end board is in one piece from the floor to the cornice which is characteristic of the New England Cupboards. The cornice is the usual plain cornice and the scroll sides are typical of New England. Raised panel doors are supported by H-hinges. Dressers of this type are very lovely and are rather hard to find.

Old pine is attractive to the collector. There is a brilliancy to pine, a richness of color and a simplicity to the pieces that fascinates the interested collector.

WATER BENCHES

Following in the footsteps of the Pewter Dresser we have the charming old water benches now being used as serving tables in dining rooms, as book benches in living rooms and sun rooms, and occasionally used on the porch.

These old benches are worthy of consideration as they are most attractive when properly set. The top shelf is used for books or dishes and the lower cupboard, enclosed with two

paneled doors, serves as a convenient compartment. Some of these benches are so constructed that they can be used as a seat and are being reproduced and used extensively in breakfast rooms. People of discernment are collecting these lovely old pieces which are imbued with charm, and enhancing quaintness. In the right environment there is nothing that excels them. These benches were originally used in the kitchen and made a convenient place for the pails of water and pans of milk. They are known also as milk benches.

DESKS AND SECRETARIES

THE origin of the slant-top desk is traced back to the 17th century, where we find the original pieces to be Bible boxes, made of oak and frequently carved. They were placed on tables when used, and resembled the first type of desk. Herein developed the slant-top desk, having but one drawer. Illustrated on Plate No. 39, Fig. 1, is a two-drawer desk with trestle stretcher at base. The desk and frame are made separate. The posts project about four inches above the frame and are shaped and fitted into the square holes at each corner of the desk. The legs are octagonal and the construction rigid, wooden pinned throughout. The drop lid when opened rests on two square supports which pull out at either side. When closed, the lid is on the slant. The interior of the desk is designed as follows: The drawers project out on each side and are built in step fashion, with small drawers in the center compartment. Wood used was oak.

These rare old slant-top desks have been improvised upon in various ways, by filling in the base with drawers and later by adding secretary top with panel doors; the glazed doors following later.

All through the 17th century, desks of these types were made in various native woods. Mahogany desks were not made until 1725.

There is a slant-top desk in the Metropolitan Museum made for Brig. Gen. Huntington of Norwich, Conn., about 1765. This desk is of American design, having block-front and carved bracket feet, with three arched shell panels on lid. Willow brass handles were used. There were various slant-top desks made in this country during the 18th century, which are commonly known as the Winthrop desk, a trade name established from the desk owned by Gov. Winthrop, illustration on Plate No. 8, Fig. 6 shows a desk of this style.

Knee-hole desks came in about 1760 and must have been very popular as their style would lead you to believe. These were flat-top, table desks with the blocked front. The center block was recessed to accommodate the knees when sitting.

This is how the name, knee hole, developed. These desks were made in mahogany and were beautifully carved, the shell or rosette being the principal motif used. The feet were of the bracket shape or ball-and-claw type.

The Bombe desk illustrated on Plate No. 26 is of English construction. The interior is of satinwood inlaid with maple and rosewood. The lining of the drawers and the frame are made of oak. In the cabinet part is a sliding board which opens into a drawer sometimes referred to as a well. The pulls that the desk lid rest on are of the earlier square type. Bombe fronts are often called Kettle shape, and their origin is either German or Dutch. Chippendale used this style at times, copying it from France, where it was being used during the 18th century. Few pieces of this style were made here in America.

Illustrated on Plate No. 27 is a block-front desk with ball-and-claw feet. The slope front encloses the interior made of fine cabinet work and consisting of pigeon-holes, small drawers, and secret compartments. The raised panels have rounded corners at the top. These desks were also made with square cornered panels, the front having floral marquetry showing Dutch influence; occasionally inlay was used. The handles were generally of the Willow pattern. The slant-top desks with the shell carved panels on the block fronts are among the rarest and choicest of American desks.

Illustrated on Plate No. 25 is a maple bow serpentine desk with ball-and-claw feet, a very unusual piece and of American design. In Sheraton's book of designs published in 1792, he states: "These common old desks with drawers made under them are nearly obsolete in London." This would indicate that most of the slant-top desks were made prior to 1800. Maple and mahogany slant-top desks made between 1770 and 1800 were often decorated with inlay; few, if any desks of this type, were made in this country after the beginning of the 19th century.

SECRETARIES

About 1690 came the secretary, made by setting a book case on top of the slant-top desk, the book case consisting of a cabinet with shelves and doors. Below, there were three or four large drawers. The feet were short cabriole, ball-

and-claw, turned, bun, or ball feet. The square tops are the earliest. Illustrated on Plate No. 33 is a cherry secretary with detachable top, dating about 1690-1700. A marked feature is the projection of the top an inch and a half beyond the back of the base. This was done for the purpose of fitting the piece against the wall, to allow for the wood paneling which surrounded the rooms. The panels in the doors are of the earliest type and are found in New England pieces up to the early part of the 18th century. In Pennsylvania these panels continued well into the 18th century. The square pulls indicate an early type. Later these pulls were replaced by those in the form of a board on edge. The feet are the bun feet which are typical of this period. The handles are the brass pendant drop handles and the hinges are the butterfly type, riveted on. The top drawer is a blind drawer. Entrance to it is gained through an opening in the interior of the desk which is closed with a board which slides back and forth. This drawer is commonly called "the well." Secret drawers are placed back of the two side drawers in the interior. By 1770 Chippendale secretaries with the broken-arch top were the outstanding designs. Illustrated on Plate No. 34 is a Georgian secretary of about the third quarter of the 18th century. The doors are mullioned, each door having thirteen separate pieces of glass. Numerous people claim that this design and number of glass were made to represent the thirteen states. However, this is not so, as it is a lattice design which just happens to contain thirteen glass, and is of earlier origin.

Chippendale's secretaries, like his chairs and other pieces, were varied in design. Among the more noticeable ones were his secretaries with Chinese fret design in the glass doors and various arrangements of blind and secret drawers, etc. There is no better night's fun than rummaging through a piece of furniture, looking for the secret drawers, which, in many cases, you come onto only through accident.

Carved mahogany Block Front Desk illustrated on Plate No. 35 with cabinet top, dates about the middle of the 18th century. It is made in two parts, the upper section with doors formed of three panels, excellently carved with concave and convex shells at the tops; these doors enclose shelves with molded fronts. At either side are two reeded pilasters with

Ionic capitals. The broken-arch pediment has two graceful scrolls terminating in carved rosettes; with these are three flame finials supported on square plinths. The lower section has four drawers; above these drawers is the slope top carved with three shells matching those above. The blocking of the drawers is continued into the ogee bracket feet. The brass handles and escutcheons are of the willow pattern. All the features and characteristics of the cabinet work indicate a product of the Rhode Island school and of John Goddard design, a famous Newport cabinet maker.

By 1780 the Adam Brothers design with the combined efforts of Hepplewhite and Sheraton brought about a much more delicate design with straight front, somewhat more severe, but with a simplicity that was faithful, staple, and very pleasing. The glass doors in the upper portion were fancy and rather ornate in design. The desk portion pulled out the same as a large drawer, and the front was released by pushing a button spring, which, when released, rested on brass quadrants. This may be seen on the later bureau secretaries, which are more or less common.

The Hepplewhite secretary shows a survival of Chippendale in the shaped bracket feet. The perfect simplicity of outline must have appealed to people of good taste in Hepplewhite's time, as this feature is particularly noticeable in his secretaries. The broken-pediment top of Chippendale's time gave way to the horizontal tops, bearing a solid carved ornamental arch with bust in center. The doors were glazed, and tracery in many different forms was used. They were beautifully inlaid and are listed among the rare pieces of today.

Sheraton's desks and secretaries were the most beautiful. He favored inlay and veneer in mahogany, satinwood, tulip wood, etc., and applied many practical and valuable features. His secretaries and ladies' writing desks were of many lovely designs. In 1793 he produced designs for secretaries with inlay, changing the lower drawer space into a cupboard enclosed with panel doors, doing away with the usual drawers. A Butler's desk assigned to Sheraton consisted of the desk in the center with two deep wine drawers, one at each end. These drawers were partitioned off to hold large wine bottles. At the bottom of the desk were two large drawers.

Sheraton's inventions were often very ingenious. His book case, desks, and writing cabinets were fitted with small sliding doors, secret drawer, and various other clever devices.

There is also a fall-front desk with a desk cabinet enclosed behind a door, which is fastened at the lower part with hinges. This door forms the writing board. The lower section generally has one long drawer, and the whole is supported by four legs, similar to a table. These were made in various native woods during the latter part of the 18th century.

Another achievement of Sheraton was the beautiful Tambour desk. The writing board is hinged and, when opened, rests on two slides which pull out at either end. The interior consists of pigeon-holes and drawers, and some have a center compartment with door. This is enclosed by sliding Tambour doors which are constructed of small strips of wood glued together and backed with cloth; this construction makes them flexible. The lower section consists of three long drawers which rest on four legs about eight to ten inches high. Illustrated is an excellent example showing secretary top attached. Plate No. 36.

The Empire Secretary is composed of two sections similar to the preceding ones, the upper section having glass doors and often with small drawers beneath, two or three in number. The writing lid is often flat but more frequently sloping. It is hinged to open and is supported by wooden pulls which pull out on the ends, or by pulling out the top drawer. The lower sections have either three long drawers or cupboards enclosed with panel doors. Some have carved rope columns terminating in turned feet and others plain with bracket feet. The desk interior consists of small drawers and pigeon-holes. Illustrated on Plate No. 37, Fig. 3 is a later type of secretary about 1840. Crotch Mahogany veneered pieces, curved-back sofas, Fiddle-back chairs, folding scroll pedestal card tables, and bureaus, some having the heavy scroll at sides of drawers, belong to our own grandmother's time and were the furniture used following the Empire period.

SIDEBOARDS AND KNIFE BOXES

SIDEBOARDS were originally called Buffetts or Serving Tables and back as far as the Italian Renaissance in 1443 to 1564, they were being used. All through the 17th century and during the Chippendale period they were called Serving Tables.

Credit for originating the late Georgian sideboards is given to Thomas Shearer, an English cabinet maker, who published a book of designs in 1788 in which he included sideboards with curved and serpentine fronts. It is claimed that Hepplewhite enlarged on Shearer's ideas and from them developed the beautiful Hepplewhite sideboards. Hepplewhite depended on carving to enrich and to decorate his earliest pieces, later employing inlay in which he was a master workman, seldom overdoing in this application. Hepplewhite had a fine sense of proportion and his sideboards were superior in workmanship and design.

These sideboards set up quite high from the floor, from 17 to 20 inches, and were supported on square, tapering legs with or without the spade feet.

Hepplewhite always used the concave-curved ends, while Sheraton is credited with using the swell or curved ends. These curves the collectors seem to put great stress on in assigning sideboards to Hepplewhite or Sheraton. Trade names for these sideboard fronts are known today as the violin, fiddle, swell, serpentine, and straight. The arrangements of these cabinets are practical and convenient, having small drawers at the top for flat silver, and spacious compartments below in various designs for linens, wines, etc. The sideboards made by Hepplewhite were either veneered or of solid mahogany. The woods used for inlay were satinwood, medium color; tulipwood, light color; rosewood, dark mottled color; maple, light color; yew, medium color; ebony, black color. These woods were used in various motifs, the fan and wreath designs being characteristic. Ribbons, wheat ears, flowers, husks, urns, etc., were also used. The line borders were employed and were frequently elaborated on by the addition of



PLATE No. 29
CONNECTICUT HIGHBOY



PLATE No. 30
SAVERY HIGHBOY



PLATE No. 31
SHERATON CHEST ON CHEST



PLATE No. 32

FIG. 1. SAVERY LOWBOY

FIG. 2. CONNECTICUT LOWBOY



PLATE No. 33
EARLY AMERICAN SECRETARY



PLATE No. 34
GEORGIAN SECRETARY



PLATE No. 35
BLOCK-FRONT SECRETARY



PLATE No. 36
TAMBOUR SECRETARY

corner motifs. The legs also were treated in various designs of inlay, in which vertical patterns of bell-flower husks and the Greek fret were applied, the former being a great favorite. Brass handles and oval plates were commonly used for doors and drawers. The chief characteristics of Hepplewhite sideboards are the concave curved ends, the wreath and ribbon inlay design, the square, tapering legs—often with spade feet, and brass handles. Lightness, gracefulness and elegance emphasized the pure beauty of line. Illustrated on Plate No. 38, Fig. 1.

Sheraton was a contemporary of Chippendale, Hepplewhite and Shearer; some of his finest work was displayed on his sideboards. Sheraton was a genius; he originated and designed many devices which were of great convenience. Some of these were compartments for the wine bottles, slides for the serving tray, and holders for glasses and plates, all of which made these pieces a delight to the butler. A brass rail was sometimes mounted at the back on the top of the sideboard. Sheraton generally employed the round carved fluted legs, often extending the fluting into the front posts, and carrying it upwards to the top board. The top had rounded corners which projected out on this style of sideboard. About 1800 a change was made in the construction of the Sheraton sideboard; the shortening of the legs to about eight inches in height necessarily lowered the sides and made deeper closets. Illustrated on Plate No. 38, Fig. 2 is a swell-front sideboard of Sheraton style, having fluted legs that terminate in carved acanthus leaf feet.

Other cabinet men such as Manwaring, Ince, and Mayhew, of whom very little is ever mentioned, or even Shearer (who is credited with designing the first sideboard) were prominent English cabinet makers and most of them of the Chippendale school. It seems to be the easiest road to call everything by the names Chippendale, Adam, Hepplewhite, Sheraton, and Phyfe and auction houses generally catalogue and sell under these names. Therefore, we might add that reference to any of the individual period makers is not always to the handwork of these cabinet makers but to their contemporaries, both here and in England. These pieces are named after the styles or periods which their likeness nearest repre-

represents. Sideboards found in this country are, in a large sense, modified and are more simple, though occasionally some very elaborate pieces were made. The periods of the individual men lasted from fifteen to fifty years, Hepplewhite having the shortest and Chippendale the longest period.

When considering the Empire sideboards, you will have no difficulty in assigning them. The increased proportions and heavy construction give them a sturdy appearance which one cannot mistake. Selected mahogany was commonly used to enrichen these pieces, and carved pillars in front were an added ornament. These pillars were generally mounted at sides of doors and were used in pairs, sometimes as many as four columns being used; both carved and plain columns were used the latter having carved capitals. These sideboards were lowered to within six or eight inches from the floor and were supported by turned, scroll, and carved paw feet, the latter being most common.

The lower section had from two to four paneled doors enclosing a cupboard compartment, above which were two or three small drawers for flat silver. Sometimes small drawers continued down through the center of the lower section or were at either end of sideboard. Handles were of brass, wood, or glass, the latter being quite popular. The Sandwich Glass Company which was flourishing about this time was evidently the makers of the glass knobs used on these pieces.

Some of these sideboards were at least attractive and we cannot escape the conclusion that they were harmonious of the time up to 1840. Illustrated on Plate No. 37 are two Empire sideboards.

KNIFE BOXES

Among the many articles made and designed by Adam, Hepplewhite, and Sheraton were the urn and slant-top knife boxes. Adam conceived the idea of pedestals, or cellarettes, to match the side table and on these were placed urn-shaped boxes, one containing hot water, and the other, cold water. These were planned for the convenience of the butler and added much in decoration. Illustrated on Plate No. 38. Figs. 3, 4, are a pair of urn-shaped knife boxes. Hepplewhite made knife boxes, some with sloping tops and serpentine

fronts and others in the form of classic urns from which the tops slide up. These tops are fastened on center extension posts which are square and fit into a square opening in the center of the lower part. When these are lifted up to a certain height, a small, wooden, spring catch opens from the extension post and holds it until released. The lower interior is constructed of three circular tiers, built in step fashion and in each tier are different sized openings. The silverware stands in them upright. These beautiful boxes, most delicately made of mahogany and richly inlaid, are greatly admired. The simplicity of the construction of these boxes is unique. The extension post which supports the top is turned out at the top with screw rings and the knob is turned out to screw on. The base is screwed on to the bowl by a wooden screw which projects from the bottom of the bowl.

The slant-top boxes are more common and many of these are to be found today. The general construction was a curved serpentine front with a slant lid or cover; this was hinged on and lifted up. The interior also was built on a slant and the rows of openings were elevated toward the back. These, likewise, were made in mahogany and beautifully inlaid.

SOFAS, SETTEES AND SETTLES

SOFAS and settees have been made almost as far back as chairs, but those of most interest in this country start with the Queen Anne period. During the Queen Anne period a settee was made consisting of three backs, which resembled the Queen Anne chair backs. These were made of walnut, having an upholstered seat and cabriole legs with paw, hoof, or club feet. Chippendale settees with cabriole leg and ball-and-claw foot are of an earlier period than the straight leg type. The seat illustrated on Plate No. 13, Fig. 1 is of simple design, yet in good taste. It has an upholstered seat and straight underbracing. Up to the time of Adam and Hepplewhite upholstered back sofas were not made, the earlier sofas having wood backs.

The illustration on Plate No. 14, Fig. 1 shows a remarkably fine Hepplewhite settee, dating about 1780. The legs and uprights to the arms are turned and reeded; particularly interesting is the vase detail in the arm posts. The settee is supported on eight legs terminating in brass cup castors. The back and ends have wooden tongues which fit into the dowel openings in the frame of the seat, they were designed in this manner for the convenience of upholstering. The end pieces are fastened to the back by screws.

Sheraton upholstered sofas were often made with the curved arch back, having a carved motif at the center and carved festoon in relief at center of seat rail. Both back and festoon motif were borrowed from Adam. The legs were usually fluted and carved in low relief. Illustrated on Plate No. 14, Fig. 2. Other settees made by Sheraton were the two- and three-chair back types, the two-chair backs often having oval cane backs and seats, and the three-chair types just the cane seats. These were built of satinwood but more often of beech and were japanned and decorated with fine brush work. Cane work was reintroduced and applied to furniture about 1770, Adam using it quite extensively. During the late Jacobean period, cane work was used in the high back dining chairs and other pieces.

Duncan Phyfe is as famous for his sofas as Chippendale is for riband-back chairs. The Phyfe sofa is purely original and contains a certain elegance in the swing of the well-known curule-shaped legs and swan-neck-shaped arms.

The sofas of the American Empire period varied in design, depending on ornate carving and fine mahogany for their decoration. On Plate No. 14, Fig. 3 is an Empire sofa with carved feet and carved rail. Numerous straight-back sofas were made with the Ogee molding at back and front rails. These were heavy in construction and massive in appearance.

SEATS AND SETTLES

Ten-panel pine settle 1710-1750 is illustrated on Plate No. 5, Fig. 3. This piece has the shaped ends and two rows of raised panels. (Note the interesting little candle in the center of the back.) Pieces like this are rare.

Illustrated on Plate No. 40, Fig. 1 is a Pine Settle dating between 1730-1780. These lovely old settles with their scroll-shaped ends are unique and quaint. Those having the canopy tops are exceedingly good. These settles fit in very lovely with pewter dressers and other pieces of old pine furniture. I do not know of any carved settles that were made here but I have heard of one being found with new carving on it evidently applied to increase its value.

There is a little low wagon or ox cart seat which is made up with two seats and has the appearance of two chairs fastened together. These are most common with the two- and three-slat backs and are sometimes found with spindle backs. The spindle is shaped like an arrow head—a very quaint old piece which is most welcome in any of the country homes.

Wagon seats, commonly known as ox cart seats, were used in the bygone days to sit on while traveling by ox cart—quite different than sitting on an upholstered seat over resilient springs with pneumatic tires and riding on an improved highway. The first of these old seats was of pine and occasionally of oak. They were made by fastening two uprights to a board which composed the seat. The sides projected about seven inches above the seat. Wagon seats are most commonly found around the southeastern part of New York State.

TABLES

JACOBEOAN TABLES

REFECTORY tables were commonly used all through the Jacobean period and were not replaced with gateleg tables until after the Cromwellian or second part of the period. The Refectory tables of this period were of sturdy construction, having paneled drawers or paneled aprons and square tops; the legs were large and turned in vase and ring style, with square base; straight stretchers were used quite extensively, the turned style coming in later.

During the third quarter of the 17th century following the severe straight furniture of the Cromwellian styles, various tables came into use; motifs used were roses, acanthus leaves, scrolls, and carved crowns. The drawer fronts were paneled or plain and the aprons were often scrolled after the Flemish style. On some of the small fancy tables the tops were eight sided, supported by four pairs of legs turned, reeded, and united by X-stretchers; underbracing was used extensively. The refectory tables were rapidly being replaced by the gateleg tables which came in during the century. A variety of tables came in about this time. Tea, coffee and cocoa had come into vogue; their use created a demand for small, light tables. Cards became the fashion and this form of amusement was very popular; therefore, the importance of the card table, which has remained in great favor ever since.

WILLIAM AND MARY TABLES

1688-1702

During this period walnut was being used extensively. The general effect of the furniture of this period, especially of the tables is anything but pleasing. The legs were turned in inverted cup, octagonal, or pear-shaped bulb design, united by scroll serpentine stretchers, usually crossed and often with the application of a finial at the intersection. Most of the tables had drawers; some were edged with a fancy molding, others were plain. The ring drop brass handles were used for pulls. Later the Dutch cabriole leg came into use but

was not popular until the Queen Anne period. The table tops were square having a molded edge. Refectory tables had gone out of style. Marquetry and inlay work were the favorite decorations, also lacquer work, which the Dutch had learned about in the Orient; painting and gilding were in style, the legs and underbracing often being painted.

QUEEN ANNE TABLES 1702-1714

A table which found much favor during the Queen Anne period was the one-drawer card table, constructed of the popular walnut wood which was so beautiful in itself that little ornamentation was necessary, although at times some marquetry and gilding were sparingly employed. The most important detail was the cabriole leg, which was used either plain or with the cockle shell carving at the knee terminating in the hoof, pad, club, ball-and-claw, or Dutch foot. While the cabriole leg was not as elaborately carved as the one used by Chippendale, the plainness together with the gracefulness of line was evident of the trend toward simplicity and lightness of furniture. These were both noticeable features of this period.

Dining tables of this period were made of walnut having drop leaves that were supported on legs which pulled out, the legs being fastened midway to the frame by a wooden hinge. These tables were supported on four cabriole legs terminating in the same feet as mentioned on the card tables. They are much heavier than the modern tables and were keyed together by wooden pins. After the middle of the 17th century many small stands and dainty small delicate tables of various types were in popular demand and were in extreme favor during Queen Anne's reign. The drop-leaf dining tables were very much the vogue for their liveable charm and their wide adaptability.

CHIPPENDALE TABLES 1740-1779

Chippendale made many beautiful tables, stands, torcheres, and dumb waiters. Illustrated on Plate Nos. 2, 3. The latter was a convenience used as a serving table in the dining room. It was generally placed near the master's seat where

he could readily serve from it. These mahogany pieces were richly carved with a freedom of curves, gracefully, beautifully and substantially proportioned. To Chippendale, belongs the much admired pie-crust table. The top is round, having an irregular pie-crust edge, deep carved scallops with occasional long scrolls. Illustrated on Plate No. 44. The pedestal is carved; the legs and feet display the same delicate designs that we find on the chair legs. The earlier tables which Chippendale made were not as ornate as the pie-crust table. They were made of mahogany, the round top cut from one piece of wood and mounted on a small turn platform made to revolve. These tops released with a small spring latch so they could tip up and be placed against the wall when not in use. This small turn table was fastened to a pedestal which was supported by three out-spreading curved legs. The game or card table of Chippendale's was supported by cabriole legs with ball-and-claw feet. The top folded over as does our folding card table today. The four corners were dished out cup-shape and had four small oval dish cups for coins or counters. These tables were usually handsomely carved and are excellent examples of Chippendale's work.

A similar card table with folding top was a favorite type of this period. The tops were made either of polished wood, or were covered with green felt cloth; fretted brackets were frequently added to the corner at the junction of the legs. The legs were square and reeded; Chinese decoration, or lattice carving, was the motif used around the frames. These tables were seldom fitted with drawers as were the Queen Anne tables.

Another table was the Chinese style, elaborately decorated with carving and pierced fretwork using a fretwork gallery around the top. This was supported on a carved pedestal resting on three legs, terminating in ball-and-claw feet, illustrated on Plate No. 3, Fig. 1. Both the square and cabriole legs were used, the square ones being the most popular in this style. He made tea tables with four legs, and also the tripod type. The tops, which had carved or fretted rims, were detachable to serve as trays.

Sectional dining tables made up of three or more tables of the Chippendale period were supported on square and reeded or on cabriole legs. These were used among the

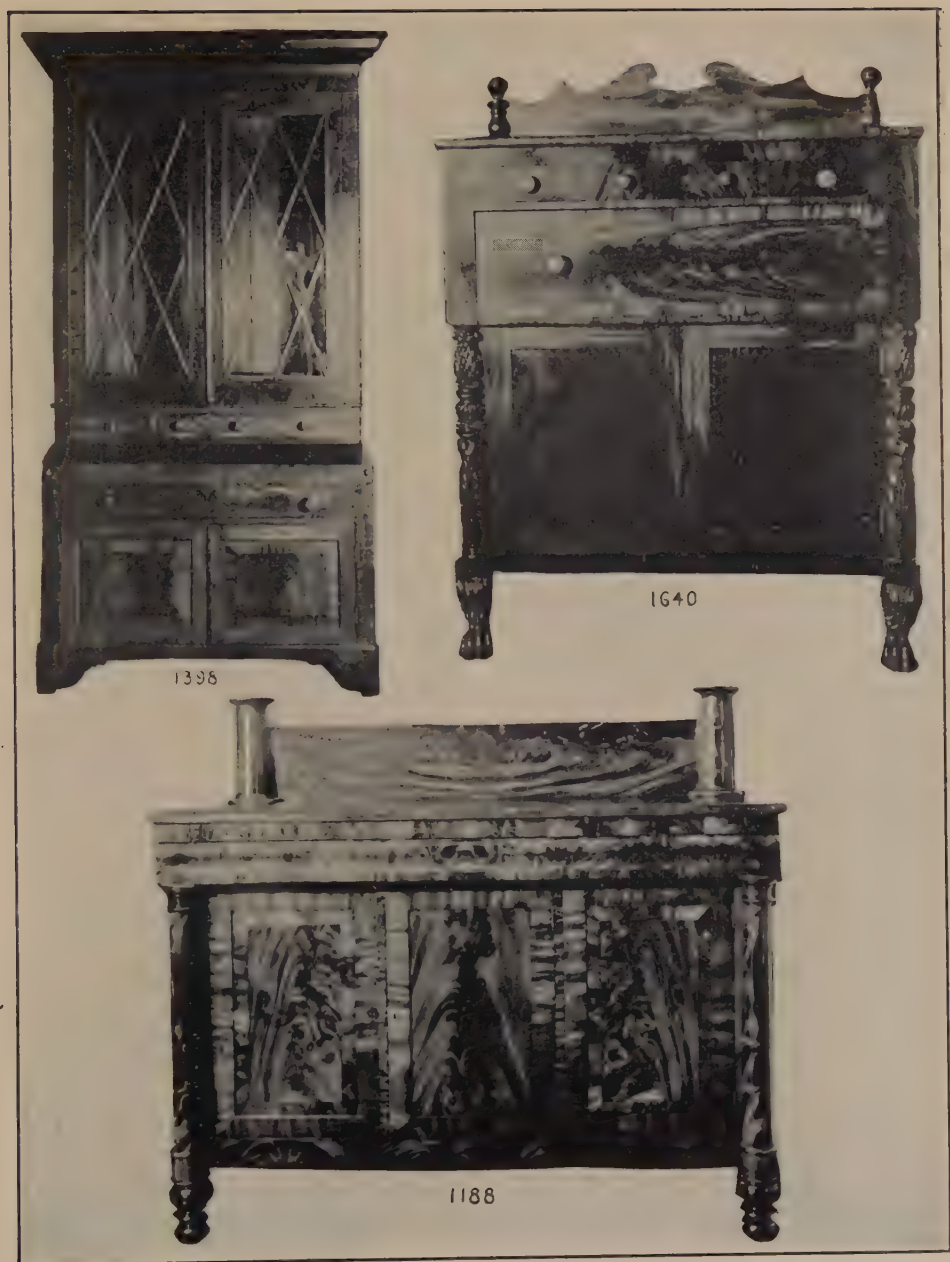


PLATE No. 37

FIG. 1640. TWO-DOOR EMPIRE
SIDEBOARD

FIG. 1398. LATE EMPIRE
SECRETARY

FIG. 1188. THREE-DOOR EMPIRE SECRETARY



PLATE No. 38

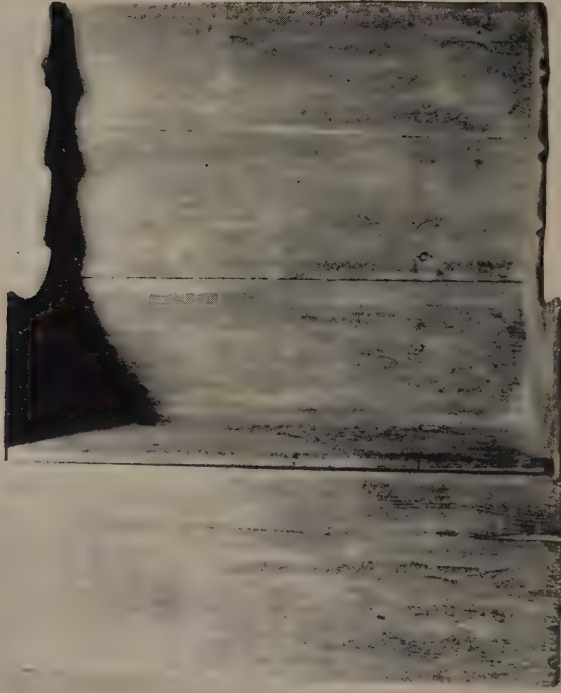
FIG. 1. HEPPLEWHITE SIDEBOARD

FIG. 2. SHERATON SIDEBOARD

FIGS. 3, 4. HEPPLEWHITE KNIFE BOXES



PLATE No. 39
AMERICAN OAK DESK
WILLIAM AND MARY LOWBOY



1



2

PLATE No. 40

- FIG. 1. EARLY AMERICAN SETTLE
FIG. 2. BUTTERFLY TABLE



PLATE No. 41

FIG. 1. THREE-PART DINING
TABLE

FIG. 2. TWO-PART ENGLISH
DINING TABLE

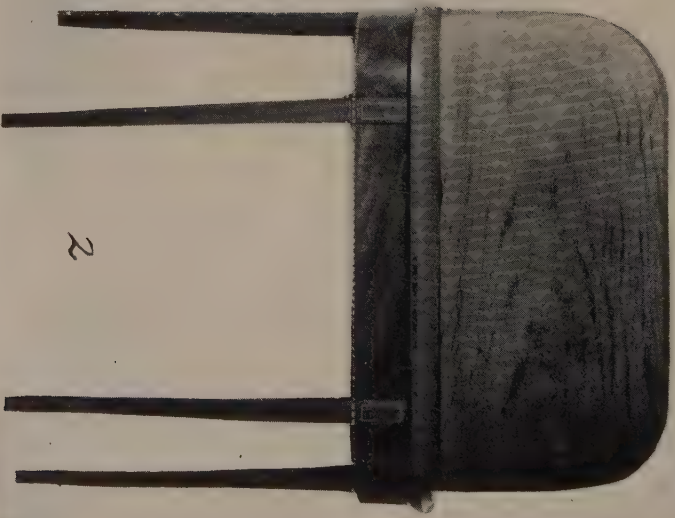
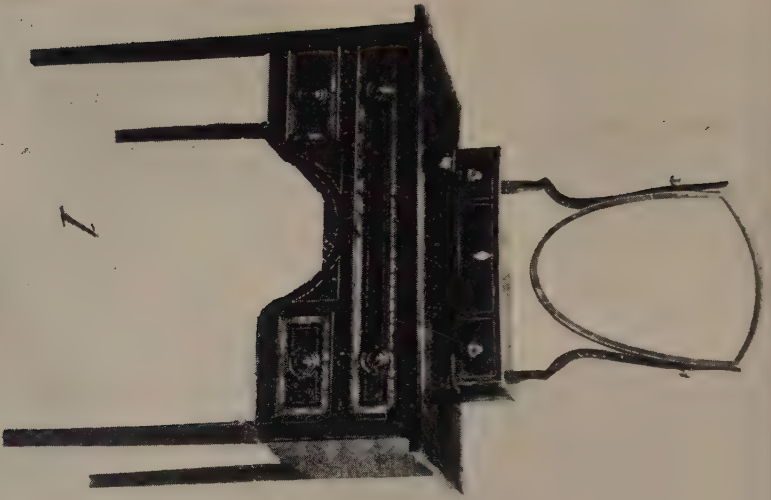


PLATE No. 42

FIG. 1. SHERATON DRESSING TABLE
FIG. 2. SHERATON CARD TABLE



PLATE No. 43

- FIG. 1. ENGLISH EMPIRE TIP TABLE
FIG. 2. ENGLISH BREAKFAST TIP TABLE



PLATE No. 44

FIG. 764. CHIPPENDALE PIE CRUST TABLE

more prosperous families who could afford entertaining. The more common dining table was the drop leaf type having four legs, two of which pulled out to support the leaves when open. They were structurally sound and much heavier than modern tables.

Illustration on Plate No. 2, Fig. 2, shows an Irish Chippendale table, a splendid example of this style. Note the S-scroll in duplicate with small carved rosettes on the end of each, the richly carved shell at center, and the continuation of the curve of the leg at the top. Only a master's eye could compose such beautiful curves so artistically. The paw feet are characteristic of this period.

There were various tables of charming designs made by Chippendale which, by careful study of his favorite characteristics, will enable one to assign them readily.

Chippendale was a leader for 30 years and his work showed improvement to the end of his career.

HEPPLEWHITE TABLES 1770-1790

A three-part table is illustrated on Plate No. 41, Fig. 1. The table is in three sections and has two half-round ends. These ends often have the drop leaves attached although some were made without. The legs are carved after the Chippendale school. Hepplewhite designed tables of this style, using inlay and painting for decoration. The legs of Hepplewhite's tables are square in section of frame, either straight or tapering (more often the latter); occasionally the fluted or reeded legs were used. Some legs terminate in deftly tapering feet known as thimble toes. The favored Hepplewhite extension dining table was a table of rare dignity and beauty, as well as being very practical. These were commonly known here as banquet tables, and were made in three sections, the center piece and two ends. The center section is similar to the six-leg dining table, so commonly found today, having two drop leaves each of which, when open, is supported by a leg which is connected to the frame by a wooden hinge that allows the leg to swing in and out. The ends were made with and without folding leaves and joined to the center table by small wooden keys or tongues which fit into grooves on the opposite leaf. At the sides were small, square, brass slots

fastened to the tables where the brass dining table catch fastens them together. Some have a sliding, square stick which supports the leaf. Card and tea tables were generally half round, with folding leaf that rested on the companion leaf that formed the top or opened up against the wall when not in use. When the tables are being used wide open, the flap leaf is supported by one or two legs which swing out from the back, the tops of legs usually being covered with felt to protect the finish. These tables represent lightness, gracefulness and elegance, and have always been extremely popular both in England and in America. They are often elaborately decorated and afford a background for rich inlay work and painting. The legs used were of the various types previously mentioned.

Console and Pier Tables were half round and similar to the card table just described except that they were made without the leaf, having a flat back to fit against the wall.

The Pembroke table is another creation of Hepplewhite. These were small, delicate, drop-leaf tables intended for breakfast or library use. The leaves were supported by a small wing fastened to the frame by a wooden hinge which allowed it to swing in and out. These were the first tables to have the leaves supported by a bracket. This, when closed, fits into the frame in a cutout. Pembroke's usually had a little drawer in one end, and usually had X-stretchers. Where the stretchers were employed, the inner side of the legs were shaved, making them five-sided instead of four, a detail that is true of the honest old pieces, and one that is often overlooked in the made-over Pembroke types.

Satinwood Tip Table, illustrated on Plate No. 45, Fig. 1, is inlaid and painted in richly floriated designs, and supported on pedestal with three snake legs. The table is of the Hepplewhite school.

ADAM BROTHERS TABLES

Late 18th Century

During this period Adam Brothers made some very ornate console tables with curved fronts, supported on four tapering legs which were decorated with strings of bell-flowers, and grooved in Corinthian style. The aprons were occasionally fluted, and decorated with the vase with looped

draperies. Festoons of flowers were delicately applied on these tables. Oak was generally used for the interiors of drawers and for the construction of the frames.

The aprons on tables display similar designs as are shown on the fronts of houses designed by Adam. Side tables made of mahogany often have a brass rail from which there suspended silk curtains to protect the wall from contact with the silver service. The side tables of this type had six square tapering legs grooved in the Corinthian style from top to mid-leg, the balance being plain and terminating in spade feet. The aprons are usually decorated with flutings, the patera design and vase with looped draperies, all of which will be found in the houses. Their greatest influence expressed in their furniture was the aim to have the design of the furniture in perfect harmony with the room it was intended for. This effect which they so earnestly developed to such a high standard of art, should act as an example to many people today, for very often furniture is selected for a room without regard to the room in which it is to be placed.

SHERATON TABLES

1780-1806

Sheraton designed a great number of admirable tables, among which we have the lovely sofa tables; these were oblong, with a small drop leaf, supported by pedestals at either end which were connected by a trestle stretcher; supported on four curule-shaped legs. The feet were paw and usually of brass. At the side were small drawers. These tables were occasionally made of delicately inlaid satin-wood, and of mahogany. They were used with sofas, from which they derived their name. They are particularly lovely and the largest of the living room tables designed by Sheraton. The Kidney Table is another product designed by Sheraton. He was a genius for inventing and applying handy little compartments in his tables, etc. The Kidney Table was often made with an adjustable rising flap for the convenience of writing or drawing. Sheraton knew construction; although his furniture was light in character, it was structurally sound.

In his work tables, one is impressed by the purity and beauty of the perpendicular lines. They were square or octagonal in shape with two shallow drawers at the top, one often

being fitted with compartments for spools, thread, and sewing materials. The legs were exceedingly slender and usually round, tapered, and reeded. Occasionally the square, tapering leg was used. On some of the later legs he used the rope design. Just underneath the drawers, and fastened to a movable frame which pulled out at either side or front, was a small bag made of silk and occasionally of chintz—a handy little store place for the lady of the house, a creditable feature which belongs to Sheraton. Illustrated on Plate No. 1, is a similar mahogany sewing table with small compartment back of drawers with hinged door and sliding work box below drawers. Dining tables of Sheraton design were similar to those made by Hepplewhite. They were made in two, three, or more parts. Sheraton more often employed the fluted legs to this type of table. Inlay was the chief decoration and mahogany was used extensively. A distinguishing feature between Sheraton and Hepplewhite tables is the inlay work and lovely proportions of Sheraton's, whereas Hepplewhite depended more on painting for decoration, and his tables were not always of harmonious proportions.

Sheraton pedestal card table is illustrated on Plate No. 52, Fig. 2. The curved-in shaped apron is a Sheraton detail. The tops were supported on a pedestal with four curule-shaped legs terminating in brass-capped feet.

Pillar Claw Tables were made and used in England during the latter part of the 18th century.

Illustrated on Plate No. 43, Fig. 2 is an English pedestal breakfast or tea table. The top measures four feet by five feet four inches, and is made to tip. It is supported by a pedestal which in turn is supported by four curule-shaped legs terminating in square brass-capped feet with castors. A similar table is shown in Chippendale's book of designs having a pie crust edge, carved pedestal and ball-and-claw feet.

A two-part English dining table, illustrated on Plate No. 41, Fig. 2, has the curule-shaped leg which is so characteristic of Phyfe's styles, but is not to be compared with the latter in grace, charm or beauty. The construction throughout is much heavier and of the early English Empire period when all Furniture in France, England, and America changed to a much heavier design.

The Tip Table with glass top, illustrated on Plate No. 43, Fig. 1, is of English design and belongs to the last of the English Empire period.

Dressing tables, we may well say, were not in great demand for when the low chest of drawers came in, the toilet articles could be placed on top of it. However, there were some very dainty dressing tables made by Hepplewhite and Sheraton. The Hepplewhite style was more like a miniature sideboard with the same arrangement of drawers as was used in the later lowboys. Sheraton dressing tables were similar in design to the previously mentioned tables, having small drawers in front and often a small mirror fastened to the back by small upright arms. See Plate No. 42, Fig. 1.

AMERICAN TABLES

There were many types and styles of tables, large and small, used by our forefathers which have come down to us as heirlooms. It will be interesting in this connection to trace the development of styles in chairs, for almost every form of old chair had its corresponding table. The first tables used in this country were the table boards. They consisted of boards laid upon trestles.

The trestle table is a direct descendant of the above-mentioned board. The first Trestle Board table, early 17th century, was found by Mr. Bolles and is now in the Metropolitan Museum. The trestle is in the form of a double T. Two early turned spindles resembling early chair spindles extend to T-heads from the stretcher, supporting the central part of the board; the board is about 25 inches wide, and is made of pine. The frame appears to be of maple. The truss was originally held in place by pins, placed by hand into the post, holding the table in place.

The oldest tables likely to be found now are the joined Wainscot tables which some people refer to as refectory tables. (The old tables used in the early monasteries.) In this type we find a heavy, solid construction with four, stout, turned legs and a heavy stretcher around the base. Some had one or two drawers and often just a scroll-shaped apron. They were made of oak, maple, walnut, and pine, typical American, and date back to 1625. Illustrated on Plate No. 47, Fig. 2.

Chair and Hutch tables came in about 1675. The chair table had a round top and four turned legs. There was a shelf about 16 inches from the floor, which made the chair seat when the top was tilted back.

The Hutch table, illustrated on Plate No. 47, Fig. 1, is made with a chest in the bottom, forming a seat, with solid board sides supporting the top. The seat board lifts up, making an opening to the Hutch. These tables are more often found with rectangular tops; they were made of maple, walnut, pine, cherry, and ash; very quaint and interesting. We have heard it said that these solid wood backs were used in early times as a fire screen, and as a protection from drafts. The Hutch table is so-called because of the cupboard or bin placed in the bottom of table; the word "hutch" means bin.

Far more interesting and popular were the gateleg tables. These were used for dining tables from about 1675 to 1725 and the style is Jacobean. These graceful and useful tables were made with falling leaves that could be let down so that the table should take up little room when closed. The legs were almost invariably turned in spirals or beads, and had connecting stretchers, generally turned. The bracket supporting the leaf swings out from the stretcher. The Gateleg table tops were round or oval in shape, or were square with rounded corners, having two or four gates. They were made of walnut, pine, maple, cherry, oak, or mahogany. Gateleg table illustrated Plate No. 46, Fig. 1 is made of pine and maple; it has one drawer reaching about two-thirds of the length of the table. The earliest types have a central slat under the drawer on which it slides. Grooved rungs for drawers are seldom found on gateleg tables.

A Tavern Table is illustrated on Plate No. 20, Fig. 1. These tables were of medium size and were used largely in taverns; hence the origin of the name. The tops were of pine, the frames of maple. The turnings were of various styles. Tables of this type were made with the trestle stretcher or stretchers at base; others have the turned stretcher rails high at the sides and low at the ends. They were made with or without a drawer. With the reign of William and Mary in England from 1688 to 1702 came the Dutch influence and the corresponding change in the forms of both tables and chairs;

the cabriole leg became popular and the large drop-leaf Dutch tables were used for dining tables. These tables were never out-classed in design, and are as popular today as any of the designs.

The Butterfly Table came in about 1690, descending from the gateleg table, but of baby size compared with the gateleg tables of that time. The legs spread, wedge shaped, and were connected with a flat stretcher. These tables had one drawer which was also wedge shaped, the leaves being supported by scroll-shaped wings, from which came the name, Butterfly. They were typically American, wood used being pine and maple. Butterfly table illustrated on Plate No. 40, Fig. 2, dates about 1700. This table shows the wing. It is doveled into the stretcher which allows it to turn in and out. The turnings are heavy and are of early style. The drawer overlaps. It is made of maple which is the usual wood found in these tables.

The Dough Table was another early form of table and was made to store flour and dough in. The top served to mix bread on. These tables were oblong and would measure from three to five feet long. The bin was similar in shape to a trough, being wider at the top, with sloping sides, dove-tailed together at the corners. The top lifted off, which gave access to the bin. The bin was supported on four turned legs which spread outward. The legs were usually connected by stretchers at the base. Pine wood was used. Illustrated on Plate No. 46, Fig. 2. Date, 18th century.

The Pennsylvania and New Jersey tables made of walnut date through the 18th century. The frames are noticeably deep with one or two drawers that always overlap; large wooden knobs were used for drawer pulls. The top overhangs considerably at the ends; the top on some of these tables is made detachable and is made secure by hand dowels. The finding of a pine or maple top on a table of this style is likely to be a later edition as in the originals the one kind of wood was used throughout the construction. Legs are usually round and are either vertical or splayed, terminating in Dutch pad feet; occasionally the turned legs were used; underbracing was not employed on tables of this type. Maple and pine woods were also used.

The Windsor table made at Windsor, Conn. whence it

gets its name is a small 18th century table with round top; the legs are splayed and fastened together with turned stretchers, the turning corresponding with the turning on the legs.

Saw-buck trestle tables in which the X stretcher supports the ends were being used early in the 18th century, in parts of Pennsylvania, but more so in New Jersey. The X stretcher is the foundation for the name Saw-buck.

From 1770 to 1795 American craftsmen revolutionized the house furnishings from the Queen Anne and Chippendale types to the straighter lines. This was at a time when Sheraton and Hepplewhite flourished in England and we were quick to adopt this influence. Many of the card and pier tables made here of the Sheraton and Hepplewhite types were less ornate, both in the ornamentation of inlay and in painting although the rest of the construction was practically the same; a similar example is shown on Plate No. 42, Fig. 2. From the early Jacobean period and the reign of Louis XIV in France, all through the 17th century, Colonial furniture inherited its design step by step and from period to period, but seldom in its entirety because of the utilitarian needs of our people. From the time the Queen Anne style predominated in England, it became popular in America, and so remained for many years as did the early Georgian period and Chippendale styles.

The Clover leaf scroll top table illustrated on Plate No. 1 is supported on a carved pedestal with three carved legs displaying the acanthus leaf on the knee and foot, the edge has gracefully shaped scallops, edged with a carved single bead molding. Another tip table of this type is the dish top table, a top having a plain raised rim around the outer edge, the pedestal and legs were usually void of carving. These were made with and without the "crow's nest" a name given to the cage-like construction at the top of the pedestal. These tables were made in mahogany, cherry, walnut, and maple. Various tip tables were made during the last half of the 18th century, supported on pedestals with three serpent legs, commonly called snake leg tables.

American tip table, illustrated on Plate No. 12, Fig. 2, has shaped mahogany top, curule-shaped legs reeded and turned curly maple pedestal.



PLATE No. 45

- FIG. 1. HEPPLEWHITE TIP TABLE
FIG. 2. EMPIRE DINING TABLE



PLATE No. 46

FIG. 1. GATELEG TABLE

FIG. 2. DOUGH TABLE

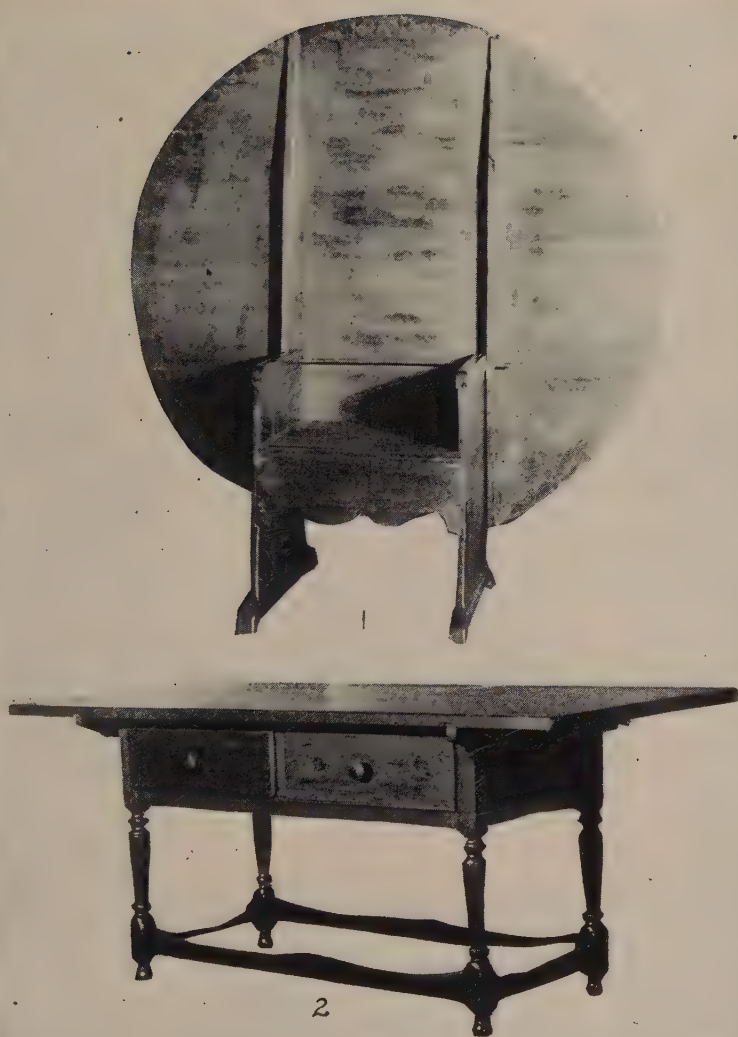


PLATE No. 47

FIG. 1. HUTCH TABLE

FIG. 2. REFECTORY TABLE



PLATE No. 48

FIG. 1. DUNCAN PHYFE CARD TABLE
EMPIRE CONSOLE TABLE

DUNCAN PHYFE TABLES

1795-1830

The outstanding features of Phyfe's tables are the classic curule-shaped legs and the clustered lyre-shaped pedestals. He depended on selected mahogany and on carving for his ornamentation. Among the favorite Phyfe tables are his folding card tables, mounted on a lyre pedestal, supported by four curule-shaped legs, the legs terminating in brass paw castors. The tops of the legs are delicately and skillfully reeded and carved. The pedestals are also carved. Illustrated on Plate No. 48, Fig. 1.

The dining table made by Phyfe, known as the Extension Table, was mounted on two pedestals which could be adjusted and extended by the insertion of extra leaves. These tables were supported on pedestals which in turn were supported by long, graceful legs of the curule shape, often being carved with acanthus leaf designs or reeded on top. The legs terminated in brass paw castors.

The platform supporting the tops was generally mounted on four posts or on crossed lyres which in turn rested on curving legs. These legs are finely reeded or daintily carved with acanthus leaf design ending in lion's feet. The lower part of the bulbous on the pedestal is most always reeded or carved with acanthus leaf motif. In the new wing of the Metropolitan Museum is a beautiful example of a Duncan Phyfe extension dining table; it is conceded by most everyone that Phyfe's dining tables have never been excelled.

A brief summing up of Phyfe's tables follows: Some were made having straight, reeded legs at the corners, others having a pedestal with curving legs terminating in lion's feet; colonnade or lyre-shaped end supports also were employed.

EMPIRE TABLES

1795-1830

Illustrated on Plate No. 45, Fig. 2 is a two-part pedestal Empire Dining table which was popular during the Empire period. The Pillar claw table was a product of the 18th century and originated in England. The smaller tables of this period were more after the style of Sheraton, having spiral or fluted legs, one or two small drawers, square tops

and were made with or without leaves. The center table made its first appearance during the Empire period. It was about thirty-six inches in diameter and had round or octagonal tops; the base consisted of a platform supported by scroll-shaped feet. Pedestals, which were usually round or octagonal, supported the tops; later these pedestals were lyre or heart shaped, resting on a base terminating in turtle feet. These pedestals also were used on the folding card tables. The chief decoration was selected mahogany veneer. Illustrated on Plate No. 52, Fig. 1. This dates about 1840. A dainty little work table called "The Martha Washington," although not shown in any of the foreign furniture books, is not unlike the Sheraton designs. It is conceded that this table is an American product, made up in a combination of other good types.

Mahogany Empire dressing table illustrated on Plate No. 16, Fig. 2 is of the American Empire period. Is is supported on four carved legs of the acanthus leaf design. It has two small drawers on top and one long drawer veneered with fancy crotch mahogany. Dressing tables did not play a prominent part in bedroom furniture until late in the 19th century.

There is a later dressing table which has a shelf below with fluted or turned legs. This generally had a mirror supported by scroll and bracket arms which were fastened to the back of table. It was used during the latter part of the Empire period. Another type is the Empire Console table illustrated on Plate No. 48, dates about 1840. Tables of this type were used during the last part of the American Empire period and were popular until after the Civil War. Most of the people who owned console tables retained and used them through the 19th century.

Other styles of tables used were the living and dining room tables having central pillars, usually carved and supported by three legs. These tables had two drop leaves being supported by hinged brackets; the larger dining tables were made in two and three sections both in veneered and solid mahogany.

Various styles of tables were made in this country during the 17th and 18th centuries, but the principal ones herein mentioned and described were no doubt the mother designs from which these other tables were copied. For instance,

Butterfly tables were made both with the solid and open wings, with and without a drawer, and some were supported on a trestle stretcher or vertical legs, while the more common ones had the splayed legs. Gateleg tables also show a great many variations in their designs; the Tavern, Wainscot, Hutch, and Chair tables also vary in design.

STANDS AND BOXES

BASIN Stands, as Chippendale called them, are shown in his book of designs; they are supported on four straight legs with hole for basin and shelf below for water bottle.

Among the first washstands were those of Hepplewhite and Sheraton. They were generally designed to stand in the corner, having a hole cut out for the bowl and holes for mug and glass. They were supported on three tapering, square legs which splayed out at the bottom, or on straight fluted legs. Later designs had turned legs and one or two small drawers.

There was also a powdering stand, smaller in design, which held the bowl and two small drawers for powder. This was used for powdering wigs. Illustrated on Plate No. 2, Fig. 3.

Small candle stands, crudely made but rather quaint, appeared in the latter part of the 17th century; the base consists of two pieces of wood made in the form of an X; round or square posts extend from this base to a wooden screw dole on which the top screwed on. These tops were round or square. Illustrated on Plate No. 49, Figs. 4, 5. Various styles and types of candle stands and low tables were made here up to 1770, when the influence of Hepplewhite and the more conventional designs crowded them out.

The two boxes illustrated on Plate No. 49, Figs. 1, 3 are candle boxes. The doors are fitted in grooves and slide upward to open. The carving on the door shows a double heart, pierced with an arrow, and a shell motif at the top. The shell ornament which has been used so extensively to further the embellishment of furniture, originated in Spain early in the 16th century. It was a symbol of St. James, the Patron Saint of the Country. The wood is walnut and the legs are the French cabriole. It dates about 1700. It originally had three finials at the top, which are missing. Figure 3 is a pine candle box with sliding door similar to the previously mentioned one. This box is a 17th century piece.

The music stand on the same plate, Fig. 2, is of early 18th century. The rod which supports the rack is made of hand-wrought iron and extends into the post to which it is secured by a small hand screw.

CLOCKS

GRANDFATHER clocks proved their popularity at a recent auction sale. Twenty-nine grandfather clocks brought twenty-nine thousand five hundred dollars, an average of over one thousand dollars each. Of course, it is understood that these were all selected, fine old clocks.

Have you ever happened to notice the instinctive love expressed by some people, when they say they have their own grandfather's clock? From their very manner of expression you can see the powerful amount of sentiment they have for it. And why shouldn't they? Didn't grandfather always warn you when you were small, never to touch the clock? Didn't he take great pride and delight in telling you of its family history? Of course he did, and so do you when speaking of it.

The shelf clocks by Terry and his contemporaries have advanced about double in price since 1923. Most of the types in the shelf clocks have true decorative value and are quaint in appearance as well as practical time keepers.

Grandfather clocks were imported to this country in the middle of the 17th century, and early in the 18th century we had clock makers in Massachusetts and other settlements. The tall, plain cases with the wooden works were the first ones made here. These at first were quite low, but grew to be as high as ten feet; they must have used a small ladder to stand on to wind them. The earliest ones had a portable hood which had to be lifted off to wind the clock, but later doors were used having a small pivot hinge made of brass to swing them. Among the earliest clocks were the flat-top cases which were followed by the more ornamented designs. The scroll top and broken arch were generally enriched by brass rosettes and brass finials. These finials were designed in pear and ball shape. The center one was the higher. Another early form of ornament was the spiral pillars which stood out in relief at the front corners of the hood. These cases were popular early in the 18th century.

Following this time, American and English cabinet makers made a great many cases, both plain and ornate; so it is not always possible to determine the age of a clock from the amount of ornament on the case.

The English tall clocks from the first were always made of oak, occasionally inlaid with wide bands of mahogany or walnut. Walnut was used in the latter part of the 17th and early part of the 18th centuries in both plain and inlaid cases.

After 1740 there were some lacquered and decorated cases with Chinese designs. Gilt was used over black, and some of these are to be found here today. Marquetry work is to be found on the early clock cases dating the last quarter of the 17th century. Both English and Dutch marquetry was used. The Dutch marquetry showed the birds and flowers; the English marquetry displayed the sea-weed pattern.

Illustrated on Plate No. 4 are two Sheraton clock cases. Tall clock cases made in mahogany and mahogany veneer came in about the middle of the 18th century, often being inlaid, and many of these beautiful old clocks found their way to the States. Chippendale clock case illustrated on Plate No. 51, Fig. 338. On the same plate is a curly maple American clock. (No. 337)

Among the choicest and most sought-after grandfather clocks are the Chippendale style, after 1760. Sheraton's exquisite, graceful, inlaid clocks came in about 1800. The same characteristics found in the description of his other pieces can be applied to his clocks. Refinement, grace, charm, and utility were the rule. Very little carving was employed.

The metal dials of the time of William and Mary were richly ornamented. These were square metal dials and early in the 18th century were abandoned for the arch top. A few years later various designs of moving figures appeared in the arch, such as the moon showing the different phases. These clocks were often signed by the maker, his name being printed on the face of the dial. The dials were first plain but soon became a background for ornaments. The painted dials which came still later were more common in the American makes. Pewter, brass, and iron hands were used.

The first tall clocks had but one hour hand, the spaces being divided into halves and quarters. The ornaments called spandrels are the brasswork corners on the face, just outside the circle of the dial. These, in some respects, indicate the age of the clock. The cherub's head with wings came first and was used up to 1700. Later it was elaborated on and about the middle of the century the design was two

figures (cupids) supporting a crown with a bit of scroll work added. Later we find the crown with crossed scepters and scroll work in foliage design. Following we have the rococo combinations, etc. There were other ornaments used, such as the head and shield. From 1760 to 1820, rough, unfinished brass castings were common and the designs became inferior and poor. Most of the clocks had strikers and were made with both brass and wooden works.

Among the famous clockmakers of America were the Willards, who were making clocks in Massachusetts as early as 1765. The famous Lighthouse clock, also the Banjo clock, is attributed to Willard, illustrated on Plate No. 50, Fig. 1. They date from 1790 up to about 1840. The plainer and more modified cases are the earlier ones and later they were decorated with brass, painted glass, giltwood and other ornaments. Banjo clocks were sold as low as \$10 each in 1807. Today they bring from two to three hundred dollars.

History tells us that by 1800 the clock industry of America was flourishing and, a little later on, we find we are exporting clocks. The tall clocks made through the 18th century were of varied styles and grades, from the pine cases and wooden works, to the more elaborate engraved brass faces and brass works, the moon's phases, and fine mahogany cases. Clocks made here reached their highest point of perfection just before the Revolution. The tall clocks made after 1790 were of a much cheaper nature, painted cases were more common than the mahogany ones. Dials were usually made of wood with painted decorations in white and colors. Plain metal dials were sometimes used, but those of decorated brass are rare. Wooden works with bone or horn bearings were used extensively. Clocks of this type were made and sold without the cases. The cases were made by cabinet makers in different localities which accounts for the great variety in design. These clocks were made here until about 1820. Most of these works are signed by the maker. Eli Terry began in 1793; James Harrison, Waterbury, in 1790; and Daniel Burnap, East Windsor at an early date. They were all busy in clock-making and Connecticut gained fame for this industry. Terry started business in Plymouth, Connecticut, making all of his works by jack knife, saw and file. He could make but few clocks a year by this method and his clocks sold for \$25 each.

By 1800 he had increased his force and in 1807 he bought an old mill in Plymouth. He was given a contract to make five hundred clocks; he started at once, this first order of clocks made by machinery being turned out in 1808. Seth Thomas and Silas Hoadley bought out the Terry factory in 1810 and continued to make works for tall cases. There were other manufacturers in Waterbury at this time making similar clocks.

Joseph Ives invented an eight-hour brass clock in 1818 and later brass works were made by Chauncy Jerome. The most popular cases are the ones mentioned on the Terry Shelf clock. Silas Hoadley and Seth Thomas also used this same case. Most of these clocks have the label pasted in the inside on which the maker's name is generally printed.

One of the most popular shelf clocks today is the Eli Terry clock invented in 1814. It is twenty-one inches high with fine, delicate pillars at the sides which stand out in relief. It has the broken-arch top with three mounted brass finials, square face, and lower section of door decorated in colored paints. Priced \$15.00 in those days, it now brings \$75.00 to \$150.00. Illustrated on Plate No. 50, Fig. 2. Finials are missing. Terry and other makers made various shapes and designs.

On Plate No. 50, Fig. 3 is another type of case used at this time. Some had plain mahogany molding; others had colonial pillars at the side with gilt bands for ornaments, and some were of rosewood and inlay. The front consisted of a glass door divided into two sections, the lower part generally decorated with a scene of a landscape or a bust of a figure, etc. Mirrors were used also in the lower section. By 1837 practically all the clock works were made of brass. During the Empire period, many beautiful, carved shelf clock cases came into use. Illustrated on Plate No. 50, Fig. 4 is a similar clock case.

Steeple Clocks and double steeple clocks came in after 1840 and were very popular in the North. Single steeple clock illustrated on Plate No. 50, Fig. 5. Illustrated on the same plate, Fig. 6, is a double steeple wagon spring clock.



PLATE No. 49

- FIGS. 1, 3. CANDLE BOXES
FIG. 2. MUSIC STAND
FIGS. 4, 5. CANDLE STANDS



PLATE No. 50

FIG. 1. BANJO CLOCK

FIG. 2. ELI TERRY CLOCK

FIG. 3. ELI TERRY CLOCK

FIG. 4. EMPIRE CARVED CLOCK

FIG. 5. STEEPLE CLOCK

FIG. 6. WAGON SPRING CLOCK



PLATE No. 51

FIG. 337. CURLY MAPLE
FLOOR CLOCK

FIG. 338. CHIPPENDALE
FLOOR CLOCK

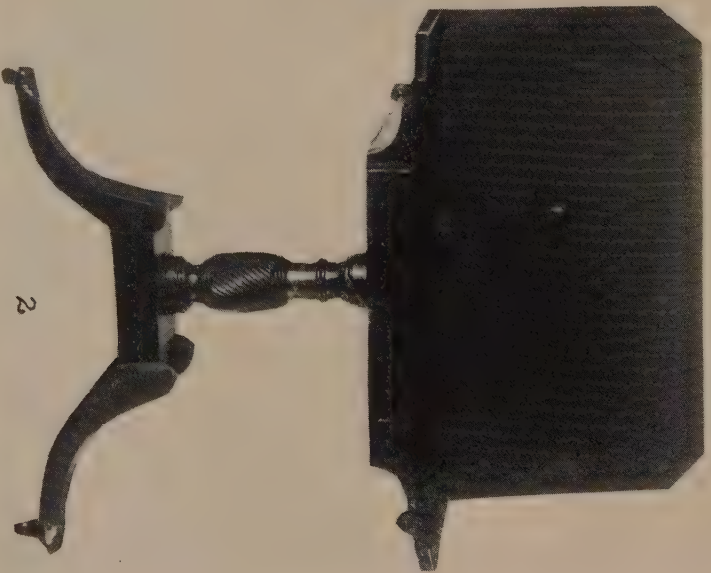


PLATE No. 52

FIG. 1. MAHOGANY CARD
TABLE (about 1840)

FIG. 2. SHERATON PEDESTAL
CARD TABLE

CHRONOLOGY OF FURNITURE

BECAUSE of the present interest in Antique Furniture, the following chronology will be of special importance to the novice, amateur or collector. Beginning with the French Renaissance each period is divided into country, period, date, wood used, characteristics, and design. It traces the development of construction and the motifs and the designs which predominated in their respective periods. One will observe in the column of design the constant change which was taking place, sometimes carrying part of a design into the next period, improvising upon it until new creations were developed. This condensed form of chronology provides quick and ready reference to the above mentioned features and characteristics of the furniture made in France, England and America beginning with the year 1589 and ending with the year 1830.

Country	Period	Date	Wood	Characteristics	Design
France	Renaissance	1515 to 1643	Walnut	Construction — Straight lines, more delicate than Italian Renaissance, highly ornamented.	Trefoil, pointed arch, linen fold, panels, lion paws, heavy stretchers, elaborate carving.
England	Jacobean or Stuart	1603 to 1625	Oak	Construction — Straight, low and heavy. Twisted wood, paneling, carving applied, moldings and ornaments.	Early gateleg and refectory tables appeared.
America	Early American	1607 to 1625	Oak Pine	Construction — Straight as in the Jacobean period simplified to fit the needs of the early pilgrims.	Scarcely any furniture here except packing chests, chairs, tables, beds, and cupboards. Rugged homemade benches and table boards.
France	Louis XIII	1610 to 1643	Walnut	Construction — Massive, straight and curved lines. Carving of a most elaborate nature, arms and backs of chairs usually straight. Quite Gothic in effect while the feet were block, bun or pear shape. Upholstery becoming popular.	Scrolled or turned legs, spiral turning; inlay, marquetry, acanthus leaf carving liberally used also Fleur-de-Lis and porcupine design. Other motifs were lion heads, human heads, and figures, sphinx and fluted columns, black marble insets.
England	Cromwellian	1625 to 1660	Oak	Construction — Straight and plain; proportions square and rectangular. Underbracing generally used and was stout in effect. Turned underbracing becoming popular.	Gateleg tables though not strictly Cromwellian. Welsh dresser, bun or ball feet. Chair table with tip top. All appeared during this period.

CHRONOLOGY OF FURNITURE

135

Country	Period	Date	Wood	Characteristics	Design
America	Early American	1620 to 1670	Oak Pine Maple Walnut	Construction — Upright; spindle backs and arms on chairs. Turned under-bracings, rush seats common. Brass pendant drop handles had come into use.	Carver, Brewster and slat-back chairs. Trestle and gateleg tables. Chests plain, carved and paneled; of oak with pine lids; court and pressed cupboard.
France	Louis XIV	1643 to 1715	Oak Walnut Ebony	Construction — Mainly straight, massive and formal. Metal mounts, carving, painting, gilding, inlay, marquetry, and lacquer.	High-back carved and upholstered chairs, commodes. Marble top console tables. Straight and curved stretcher and cloven hoof feet.
England	Carolean	1660 to 1688	Walnut	Construction — Straight except for lavish use of Flemish scroll; spiral turning, cane backs and seats, carving, lacquer, marquetry, split balusters, and upholstery used.	Spanish feet, S and C scrolls for motifs, joined and rejoined until they finally completed a panel. Ornamentation — spiral turned legs and geometrical moldings. Carved motifs used were roses, acanthus leaves, scrolls and carved crowns; the latter was a symbol of the restoration of the monarchy. This is also known as the Restoration period.

Country	Period	Date	Wood	Characteristics	Design
England	William and Mary	1688 to 1702	Walnut	Construction — Curved line, lighter, graceful and built for comfort. Ven- eering was now being used extensively; rich color effects were popular —vigorous colors—reds, blues, greens, also gild- ing.	Beds were tall with slender and elaborate hangings, Highboys and lowboys first appeared. China cabinets came into fashion. Tall clocks decorated with mar- quetry. Some carving was employed with the shell and acanthus leaf but in- lay and marquetry were more frequently used.
America	Early American	1670 to 1710	Oak, Pine, Maple, Walnut were popular in Pennsylvania and New Jersey; pine became com- mon as the principal wood about 1700 in New England.	Construction — Wooden pins used; dovetailing, turning, rush and husk seats; very little carving used on the early pieces. Built sturdy and firm. Wooden pins were made of oak and were square or roughly octagonal. No turned pins were used.	The Butterfly table made its appearance about 1670, Charles II type of chair, high back and scroll legs, apple or pear wood usually painted. Hadley chests, carved and painted, pro- duced in the Mass. colony, 1690 to 1710, William and Mary and Queen Anne types began to appear. Secretaries, corner cup- boards, wing chairs, high- boys, lowboys and dressers were now being used. Also banister-back chairs.
France	The Regency	1715 to 1723	Walnut and ebony	See Louis XIV	This was a transition from Louis XIV to Louis XV.

Country	Period	Date	Wood	Characteristics	Design
England	Queen Anne	1702 to 1714	Walnut, in 1710 Mahogany came in.	Construction — Curved lines. No underbracing, chairs were without arms, the backs "spooned" to fit the body. Veneering and lacquer work were popular. Upholstery was in great demand. Solid fiddle-back shape spat with upright in sweeping contours. Inlay and marquetry went out of style.	Cabriole legs, club feet, solid spat, broken pediment, shell carvings, design showed delicacy and refinement, comfort and ease. Cockle shell carving was the most favored. The cyma curve is a definite characteristic on all Queen Anne furniture; surfaces were plain without paneling or molding.
France	Louis XV	1715 to 1774	Mahogany Walnut and Ebony	Construction — Curved line, elaborately decorated expressing luxury, grace and beauty. Upholstery was used, no underbracing; panels were longer, not so square.	Cabriole leg, French scroll feet, bulging fronts, draped canopies over beds; rococo scroll, carving, inlay, marquetry, gliding, painting, veneering, metal mounts; wreaths, flowers, human figures, and shells comprise the major motifs.
England	Early Georgian	1714 to 1730	Walnut Mahogany	Construction—Similar to the Queen Anne.	Windsor chairs came in the first quarter of the 18th century. Animal heads and paws, masks, swags, shells, scrolls, hoofs, lacquer and carving were used.

Country	Period	Date	Wood	Characteristics	Design
America	Connecticut block-front furniture makers known were Aaron Chapin and Benjamin Burnham both of Hartford, Conn. See Rhode Island makers	Third quarter of the 18th century	Mahogany Cherry	Similar to the Rhode Island block fronts.	Connecticut block fronts were similar to those of Rhode Island. The panels in the chest of drawers are different from those on the secretaries, having the carved shell motif with rounded tops.
America	New Hampshire block-front furniture	Third quarter 18th century	Mahogany	Similar to the Rhode Island block fronts.	Shell motif was seldom if ever employed on the New Hampshire furniture of this design.
America	Rhode Island block-front furniture makers known to have made the block-front furniture are John Goddard and John Townsend of Newport, R. I. See Connecticut and New Hampshire for other makers.	Third quarter of the 18th century	Mahogany	Block fronts are of solid wood (not glued up pieces). Brass handles are of the willow pattern. The fronts of the base of secretaries consist of three panels, the center of one usually being recessed, the outer two of convex style. All three have round - cornered tops. This design extends through the molding to the lower edge of base, forming part of front legs. The feet are of the bracket or ball-and-claw types.	The secretaries have either the bonnet or broken-arch tops, both having three carved wood finials. The doors on upper section consist of three raised panels with carved rounded shells at the top of each. The two panels at left are hinged together making a folding door. The slant top lid which encloses the desk compartment also has three carved shell panels; these are broader and shorter than the upper ones. Chest of drawers and knee-hole desks were also made in this design.

CHRONOLOGY OF FURNITURE

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Country	Period	Date	Wood	Characteristics	Design
England	Chippendale	1727 to 1779	Selected Mahogany	Construction -- Carved and straight. On chairs, the back supports were shaped forward. At the side rails of the seat, this feature is a definite Chippendale characteristic. Chair backs were inclined to be square in outline with serpentine-shaped tops.	Cabriole leg, ball-and-claw foot, pierced splat, pierced ladder-back, Chinese fret, and carving of finest type. Other feet used were the club, web, scroll, paw, dolphin, leaf, and slipper. The straight leg was used on Gothic and Chinese style; scrolls and acanthus leaves, knotted ribbands and interlaced straps were favorites. The C. Scroll was a favorite detail of Chippendale.
America	Early American	1710 to 1770	Pine Maple Oak Ash Hickory Walnut Cherry Gum	Construction -- Plainer and sturdier than the foreign models from which they were adopted. Very little ornamentation. Reed and rush seats were in demand. Hand dovetailing and wooden pins still being used.	Early Georgian and Chippendale in design but simplified to the needs of the Colonists; also the Queen Anne period was very popular here. Simplicity was the chief quaint charm of the pieces. Hand wrought mounts, drawer pulls of iron or brass were used, eliminating unnecessary carving, mounts, etc. Ladder-back chairs came in about 1700.

Country	Period	Date	Wood	Characteristics	Design
France	Louis XVI	1774 to 1793	Mahogany Walnut Satinwood	Construction — Straight line, small in design, classic in detail. Where curves were employed they were long and slender.	Chair backs upholstered, carved or cane, legs straight, fluted or carved, decorations same as Louis XV period, motifs, urns, pendant husks, lyres and oak leaves. The rosette was the chief decoration. Colors were soft and subdued.
England	Hepplewhite	1760 to 1786	Mahogany Satinwood Rosewood Tulipwood	Construction — Curved lines except chair legs; lightness, gracefulness, and elegance emphasizing the pure beauty of line, sturdy structural qualities; chair back supported by a rail above the seat. Upholstering generally brought down over the frame all around.	Shield and oval chair backs, square tapered legs, spade feet, serpentine fronts, painting, inlay, and veneer, wheat ears, Prince of Wales feathers and bell flowers; husks were Hepplewhite's chief ornamentation. The spade foot belonged to Hepplewhite. Knife boxes came in.
England	Adam Bros.	Late 18th century	Mahogany	Construction — Straight, small in design, delicate ornamentation; cabinet work rectangular, underbracing used occasionally; moldings narrow. Refined upholstery.	Legs straight and tapered, or round and fluted; oval and wheel-back chairs; classic motifs and urn finials, painting, inlay and carving.

Country	Period	Date	Wood	Characteristics	Design
England	Sheraton	1790 to 1806	Mahogany Satinwood Tulipwood Sycamore Rosewood	Construction — Straight line, structurally sound; chair backs square or oblong; upholstery used on chairs and sofas.	Slender urns and lattice work, beautiful perpendicular lines, and long graceful curves, reeding and fluting. He used swags, the cockle shell, the star fan shapes and small ornamental discs; he favored inlay work. Turning, veneering, and painting were used, also delicate carving. Legs slender, usually round, tapered and reeded; also square and tapered; some of the table legs are spiral turned, Acanthus leaf carving being used.
America	William Savory	1770 to 1787	Walnut Mahogany Cherry Gum Curly Maple	Construction and design unsurpassed only by Chippendale's finest efforts.	Marked Chippendale influence, cabriole leg, ball-and-claw feet, carved shell and rococo motifs, hooded tops with broken pediments, finials, attractive metal drawer pulls, good proportion.
France	Directoire	1795 to 1799	Mahogany	Transition from Louis XVI to Empire.	Transition from Louis XVI to Empire.

Country	Period	Date	Wood	Characteristics	Design
France	Empire	1799 to 1830	Mahogany	Construction — Straight and curved, very heavy in proportion.	Columns, wings, cornucopias, pineapples, brass and ormolu mounts, painting and gilding, paw and claw feet.
England	Empire	1820 to 1830	Mahogany	Construction — Straight and curved; very heavy.	Similar to French Empire
America	Empire	1795 to 1830	Mahogany	Construction — Straight and curved lines; heavy in proportion; wooden pegs had been replaced by nails and screws.	Designed after the French Empire, but modified — which is to its credit. Duncan Phyfe was responsible for some of our choice Empire pieces; motifs include acanthus leaves, the lyre, the pineapple, the cornucopia, winged griffin feet, lion paws and bear claws, scrolls, carving, metal mounts. Heavy cornices were used. Sleigh beds came in, four-post beds without canopies; both pedestal and drop leaf center tables also came in.

Country	Period	Date	Wood	Characteristics	Design
America	Duncan Phyfe	1795 to 1847	Selected Mahogany	Construction — Graceful, solid and durable. No underbracing; classic line and proportion; carving, reeding and turning; brass mounts and veneer used.	Lyre motif in backs of chairs and table pedestals. The curule leg was his favorite. Classic motifs used such as drapery, swags, cornucopias crossed with a bow knot, trumpets, oval or rectangular medallions, rosettes, and such foliage motifs as the acanthus leaf, palm, oak, and laurel leaf, wheat ears and bow knot.
England	Sheraton	1810	Mahogany Mostly	Construction—Pillow top rail; carved slat and narrow brace; front stretcher was similar to the Dutch turning except that the ring was left off. Underbracing was used.	Fancy Sheraton chair; painted and decorated, ground color being red grained in black with yellow stripings, and gold leaf turnings. Pillow top rail; rush seats.
America	First Quarter 19th Century	1800 to 1830	Mahogany Maple Pine Hickory	Construction — Straight and curved lines; all wood chair. Stencilling was used extensively about 1820. Roberts Chair—Wood seat, pillow top rail, two crosswise slats and three upright turned spindles in back. Chairs were underbraced. Hitchcock chairs had rush seats, straight lines and were painted and stencilled.	From the Windsor chairs developed the Boston Rocker about 1820. Roberts all-wood kitchen chair common in the North. Hitchcock chair—Upright, stiles bent back and shaved off at the front side to a flat surface on upper end. Pillow top rail and crosswise slat formed the back, and front rung was turned in ball-and-ring style.

LAMPS AND CANDLESTICKS

LAMPS 1600-1860

LIGHTING today is quite different from that of two hundred years ago. Today the decorator considers the lighting of a room both as a method of connecting in the room unrelated elements to one unit of color harmony, and as a means of perfectly distributing light for convenience and pleasure.

History tells us that in the first quarter of the 17th century the pilgrims used for lighting a pine knot, sometimes called candle wood, a name given to certain resinous trees. This was made of two slices of quite thin pine, full of resinous turpentine and pitch, which burned steady and clear as a torch. Pine knots were generally used in the homes. One record (1630) mentions a lamp, more or less dangerous, which was used in the early days for burning camphene (the commercial term for purified oil of turpentine, obtained by distilling the oil over quick lime to free it from resin). However, but few of these were used.

Among the earliest lamps used in the Colonies were the Betty Lamps. These were made of pewter, iron, or brass. The base was a shallow bowl, and the cover was generally hinged in the center to allow the lid to open. In the spout was a small, round opening through which a small tube projected. In this tube was placed a small, twisted rag or rush which hung out over the spout. This formed the wick, which absorbed the tallow or grease when lighted, and gave a fairly steady light. Most of these lamps had hooks and chains for the convenience of hanging them up. Shapes were round, oval or triangular.

Following these we have the pewter lamps without shades and with one or two tiny spouts for the wicks. These were a slight improvement over the Betty lamps, but they had to be picked at constantly to keep burning. They saved the task of candle-making and were commonly used.

Whale oil was plentiful along the New England coast, being obtained from the blubber of the whale. The use of whale oil became fairly common the latter part of the 17th century

and extended throughout the 18th century; yet this oil was never as popular as the soft-glowing light of the candle; the odor from these lamps was anything but pleasant.

In 1782 an improved lamp was invented by Argand of Geneva in which by means of a hollow burner (a flat wick in a tube-shaped sleeve) and a glass chimney, a strong and clear light was produced by placing the flame between two currents of air. Whale oil became a common fluid for lighting and when the much-improved light was introduced, these lamps became popular. They were originally called the Argand Lamp but the name Argand is not associated with these lamps today, Astral being the common and popular term used.

Many of these lamps are graceful in design. The bodies are made of brass, bronze, glass, and china, while some have marble bases. The globes were of frosted glass, plain and etched; they were round, or pear-shaped, or of a low, broad, circular-formed onion shape, with flaring tops; the latter is the most popular. French crystals or prisms were used to further their decorative value; these crystals give the lamps a very charming and brilliant effect. A number of the mantle lamps were copied after the candelabra designs, some having arms, single and double, which project out from the standard. These were made in sets of two and three. The mountings were similar to the latter and crystals were used. The three-piece sets made of glass are very rare.

England and France imported table lamps. These were much higher. The posts or columns which supported the tops were very ornate. The metal ones were designed with various bits of Greek motifs. Globes were used with or without glass lusters. Most of these lamps were of lovely design.

Small blown glass lamps are known to have been found here as early as 1790. These lamps had two small spouts fastened to the burner which held the round wicks. They were used through the Empire and Victorian period, a great many of them being remodeled during the sixties of the past century when kerosene oil replaced the fats and oils which had been used for centuries past. Later glass manufacturers in the States, such as the Sandwich Glass Company, made these lamps in great quantities. The patterns and designs

in most of these lamps are very attractive, making delightful bases for our present-day needs. The imported lamps of the Empire period had colored bowls supported by bronze, brass, and metal standards. These standards were often designs of figures and of animals; a more common one was the glass bowl with the milk glass base, or marble base with brass stems. Some of these lamps, when wired for electricity, are extremely attractive, the frosted-etched globes and prisms giving a brilliant glow.

CANDLESTICKS

During the first half of the 17th century, candles were a luxury and were brought here from England. They were not commonly made here until late in the 17th century. Candlesticks in those early times were rare and the tallow candles were often held by candle-beams, made of two crossed pieces of wood or metal with sockets in each end.

Candles were usually made of mutton tallow and similar substances, but the finer ones were the fragrant bayberry candles, which today hold their popularity, and are burned at Christmas time for good luck. Candle-berry tree, or wax-myrtle, is a shrub common in North America, the drupes of which are covered with a greenish white wax, popularly called bayberry tallow of which candles are made. The wax is collected by boiling the drupes in water and skimming off the surface until the wax is absorbed; this is afterwards melted and refined. A bushel of berries yielding from four to five pounds of wax. The candles were made by dipping or molding. The candle is a pale green and when lighted gives a pleasing odor.

The molds used were made of pewter or, more often, of tin. They were made in tube forms in even numbers, from 2 up to 36. These molds make very charming wall scones and are easily equipped for electricity; they are used also as wall-pockets for flowers. Their revival brings into use another lovely old article.

By 1750 and up to 1850, candlesticks were made of varied materials and in every conceivable design. There is a style with oval base, dating about 1750, that is very popular with the collectors. Most of the early ones had a baluster-shaped stem while all the old brass candlesticks are hollow and show a seam where they were welded together.

The first type of candlestick was very plain and made of iron. Some candlesticks were made of long rods with hooks to hang them up and had a spring attachment which allowed the candles to be raised or lowered. The tall iron tripod candlestick which rested on the floor was invented in 1696. This had an adjustment which allowed sliding the candle bar up and down to adjust the light. These candles were made also in wood with wood-screw pedestal and cross arm that would raise and lower by turning it around; they were sometimes called the shoemaker's stand.

Thumb brass candlesticks began to appear in the early part of the 18th century. These had a saucer with round ring attached for the thumb to hold. They were usually placed at the foot of the stairs, and as the household retired each one took his light. By 1775, the glass chandeliers came in and candles were used abundantly. Then came the hurricane globes for single lights. These were large horizontal globes which set over the candlesticks and protected the light from drafts.

In the early 18th century snuffers were invented.

*Some genius whose sense for smell
Led him the way to make so well
The snuffer, with its little trick
To box the smell and quench the wick.*

These snuffers were used to trim or snuff the candle wicks. They were made like scissors with a small box on top, and three little standards fastened on the lower part acted as feet to rest on the little trays, which were generally used with them. The commonest of these were made of brass but some were made of iron or silver; the iron were the earliest ones. The candlesticks of brass, copper, pewter, silver, and Sheffield plate are all typical of Colonial times. Cone-shaped extinguishers were also used; often these were attached to the candlestick by a small chain, although there were separate ones having a wire handle.

Girandoles and candelabra developed from the candlestick. These were popular in the late 18th century and up to 1825. They were used on the mantles through New England and in most of the better homes of the country. They were made in sets of three pieces, the center one having five arms but more often three, each arm holding a candle. These were

often designed in pyramid form. The end pieces were for separate candles. They were made from highly ornamented brass, bronze, and an inferior white metal which was gilded and mounted on square marble bases. These metal standards bore figures representing Washington, Paul and Virginia, Rebecca at the Well, The Shepherd, etc., and Pastoral and Idyllic subjects. They were further ornamented by the use of French crystal prisms, designed in different styles, namely: Pendant, Coffin, Arrow, and Star.

By 1825, we have the pressed glass candlesticks, often hung with large drops and crystals. Candles have been popular all through the 19th century and are quite as popular today.

CHRONOLOGY OF MIRRORS

IN the preparation of the following chronology on Mirror frames, each particular one has been traced and covered in detail, taking the designs which were most interesting and covering most of the important mirror frames individually. Some are very early and likewise some are late, but they are all familiar numbers which you see about the shops and museums.

In the American mirrors of the late 18th century and in the mirrors used during the Empire period there is very much of a sameness in the general effect, the only great difference being the motifs and small ornaments applied to many of the frames.

The moldings of the earlier mirror frames were not as heavy as those of the Empire period; carved mahogany mirror frames came in about 1810. Some painted glass tops were used here after the Revolution. The following chronology is given for the purpose of handling each mirror frame independently and we trust you will find it interesting.

Maker	Country	Date	Wood	Comments and Styles
Bilboa Illustrated on Plate No. 54, Fig. 7	Spain	Late 18th Century	Marble and gilt	The Bilboa Mirrors; tradition has it, they were brought over by the old time sea captains, as presents for their wives and sweethearts. The decorative features of these mirrors are the graceful double S gilt scrolls at the top, terminating at the sides and acting as a support for the center cresting which is usually a gilt urn of flowers—a characteristic of the Bilboa Mirrors. Other characteristics are slender marble pillars at the sides with small gilt urns projecting from the tops and bottoms; at the bottom is a horizontal gilt scroll between the urns.
Brothers Adam Illustrated on Plate No. 53, Fig. 1	England	Late 18th Century	Mahogany and gilt	The mirrors designed by Adam are in strict relation to all their other pieces of furniture; using the classical motifs, festoons and other characteristics which they so often embellished their furniture with. Various shapes, round, oval, square, and oblong were made.
Carolean	England	1670	Mahogany and gilt	The Duke of Buckingham brought skilled workmen from Vienna to England to make glass for the English trade. The first looking glasses made in England were made as wall panels and had a shallow hand ground bevelling about an inch wide around the edge.

Maker	Country	Date	Wood	Comments and Styles
Chinese Fretwork and carved mirror Illustrated on Plate No. 26, Fig. 1	China	About 1725	Teak-wood	A very unusual mirror frame. 12x17 1/4 inches inside measurements. 18x26 inches outside. In addition to the delicate fretwork in this frame there are many beautiful carved figures of Chinese in dancing pose and on horseback. The frame was found near Montrose, Pa. and was brought to this country about 75 years ago.
Thomas Chippendale Illustrated on Plate No. 54, Fig. 8	England	1720 to 1788	Chiefly mahogany	Thomas Chippendale was famous in his designs of mirror frames. He skillfully mastered this art in combining rococo and Chinese motifs. Other pleasing creations are the mirror frames in his characteristic Chinese designs, rich, graceful and often flamboyant. The broken-arch frame with pheasant in flight, embellished with gilt plaster ornaments at the side, is another beautiful example of Chippendale's work. The most commonly known are the fretted ones, cut out of mahogany, the outer edge consisting of cut-outs, curves and scrolls. The form of a bird in flight was often used to embellish the top of frames. The shell and three feathers were other motifs used.

Maker	Country	Date	Wood	Comments and Styles
Convex Mirrors Illustrated on Plate No. 55, Fig. 11	France	1780	Pine and Gilt	The Girandole Mirrors became fashionable in France during the reign of Louis XVI. They were adopted both by America and England. The frames were of heavy wood moldings, always round in shape, and mounted. Inside the outer edge in circular form were small round balls. Next to the glass at the inner edge of the frame is usually a narrow ebonized band. On the outer edge of the frame various forms of curved scrolls were applied. These combine at the top with the base supporting a cresting such as an eagle, sea horse, horn of plenty, or some other classic motif. A shell was sometimes used at the bottom and often the candle arms were applied. Gold leaf was used.
Early American Illustrated on Plate No. 27, Fig. 1	America	1710	Walnut veneered frames	We have not been able to ascertain whether mirror glass was made here as early as 1710. Window glass was being made and no doubt we had glaziers from England who made mirrors. The frame illustrated on Plate No. 27 dates about 1710. It is inlaid with satin and tulip wood. Note the width of the frame as the earlier types were wide and the ovolo shapes back to the outside—just the opposite from the mirror frames made here from about 1840, called the Ogee mirror. Frames of this type had half-rounded tops similar to the Queen Anne type. Top is missing.

Maker	Country	Date	Wood	Comments and Styles
Courting Mirrors Illustrated on Plate No. 56, Fig. 16	America	About 1780	Pine	A small rectangular frame and geometrical arched top. The lines are square and the appearance rather crude. Openings in the moldings at the sides were filled in with glass, gaily decorated. The cresting at the top consists of a small flower or other similar design.
Early American	America	Late 18th Century	Mostly Pine	Decorated panel mirrors with glass painted tops divided by a narrow strip of molding, were apparently made here after the Revolution. The deeply molded cornices were supported by carved brackets, usually carved in refined detail. The excellence in the execution of the painted glass tops displaying a Frigate Ship, eagle with 13 stars above its head, in semi-circular form was noteworthy. Flowers and other decorative designs were used. The moldings on the earlier frames were more delicate than those that followed the Empire period. From the moldings and other characteristics it is safe to assign these prior to the 19th century.
Empire Period	America	1800 to 1825	Pine and Mahogany	Another style of mirror is the decorated gold leaf frame, with the strip omitted, making thus just one glass. The cornice projects out at the top from which suspend small, round balls or acorns. The columns are usually of rope pattern, and small raised designs of various patterns were applied on the wide

Maker	Country	Date	Wood	Comments and Styles
Empire Period (continued)	America	1800 to 1825	Pine and Mahogany	cross piece at the top. These are also found in mahogany. Fig. 17—Another type is a two-part mirror with painted glass top above, divided by a small strip of molding or with mirror in the upper section. The increased weight indicates that this type is of a little later date, a marked feature of the furniture of the Empire period. The outer edge of the cornices were often carved, displaying classical motifs such as the egg and dart design. Panels with raised figures often substituted the painted glass. The columns were divided in quadruple, with the ring and ball design; or a long narrow round spindle was used supported at the bottom by a narrow fluted urn, which in turn rested on a half-round block. The latter is often found with a decorated frieze between the panel and cornice. These are found in the gold leaf finish, also in mahogany. From about 1810 many beautifully carved frames were made. The cornice which was originally used in conjunction with the columns, a treatment which carried out the architectural design, was now changed to a flat board, recessed in the center with the edges reeded. The columns were half-round and carved, the acanthus leaf being the favorite design. Rosettes made chiefly of brass, were applied at the corners; frames were made in two sections but seldom with the painted glass, mirror glass taking its place. These mirrors lean to the narrower panels.

Maker	Country	Date	Wood	Comments and Styles
Empire Illustrated on Plate No. 56, Fig. 14	America	1820	Pine	Small panel mirrors, both in one and two sections, came in about 1820; the top cornices were omitted and the one-half column extended around the four sides of the frame. Some of these columns were turned in the rope, ring or other patterns. They were often embellished with raised, conventional designs. The corners were formed of square blocks with rosette mountings. About 1820 when the fad to stencil and paint most of the household furniture was in vogue, this type of mirror came in for its full share.
Late Empire	America	1840	Pine and plaster	A girandole mirror, a revival of the 18th century. Rococo type was made here about the middle of the 19th century. Fruit designs were used at the top and twining grape vine decorations inter-twining in the scrolls. They were small in size and seldom made with the candle sconces attached. During the late Empire period many graceful, gilt frames were made in oval shape, some with candle sconces. See Plate No. 55, Fig. 12. The heavy moldings were generally embellished with fine raised decorations, the entire surface being used for this application. Some were plain ovals; others had an ornament at the top and bottom. The moldings were often perforated with various shaped cutouts, the circular one being most commonly used.

Maker	Country	Date	Wood	Comments and Styles
Late Empire Illustrated on Plate No. 56, Fig. 15	America	1840	Pine and plaster	Pier mirrors of many varieties were in vogue at this time.
Florentine Mirrors Illustrated on Plate No. 55, Fig. 13	Italy	18th Century	Pine	Many beautiful Florentine mirrors have found their way to the States during the early part of the 19th century. They are often elaborately carved, displaying shells and scrolls of various designs. The shapes are irregular, oval and square, finished in gold leaf.
George Hepplewhite	England	1760 to 1786	Mahogany	The first cheval glass is assumed to have been made by Hepplewhite about 1780. He made many beautiful mirrors; they were delicate, refined, and ornamented with stalks of wheat standing in the broken arch and vase of flowers. Medallions of eagles, fans, rosettes, etc., were applied. Shield and oval designs which were mostly small and often very lovely and fragile, were frequently made in pairs, and in combination looking glass and sconce.
James II	England	1685 to 1687	Silver	Silver frames were much in vogue during this period.
Louis XIV	France	1643 to 1715		The style of mirrors developed during this period was regal, magnificent and restrained. They were symmetrical, classical and decorated beautifully, but not excessively. Ornaments were large in scale and alike on both sides. The shell motif was used extensively.

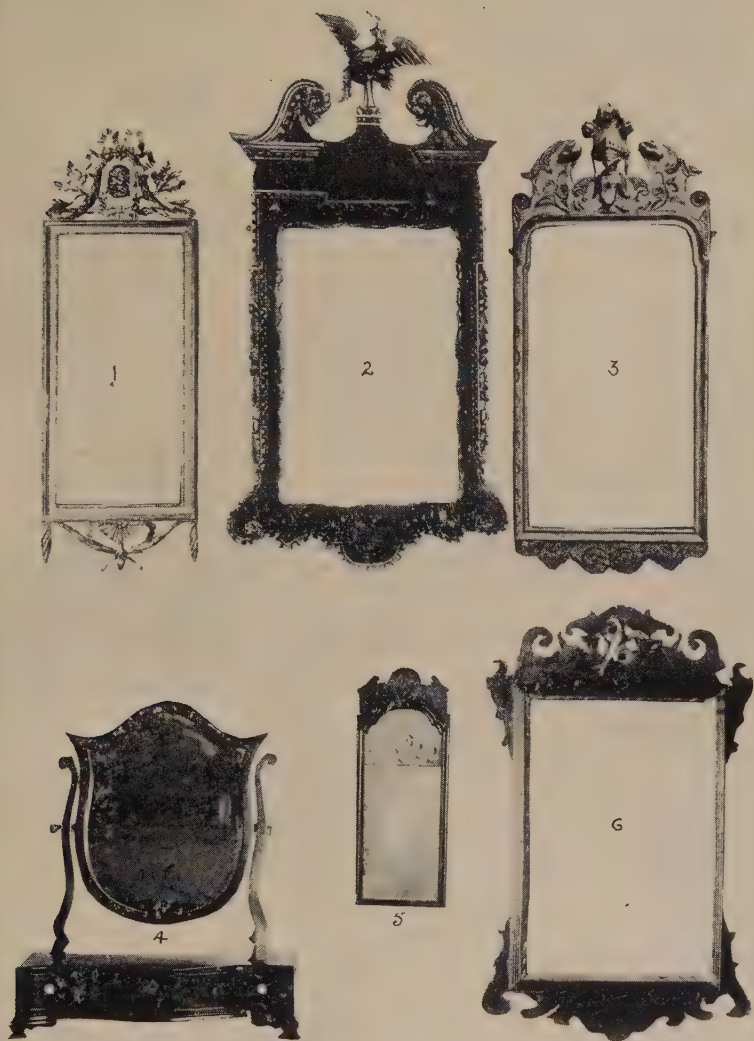


PLATE No. 53

FIG. 1. ADAMS MIRROR

FIG. 2. MARTHA WASHINGTON
MIRROR

FIG. 3. GESSO MIRROR

FIG. 4. SHERATON SHAVING
MIRROR

FIG. 5. QUEEN ANNE MIRROR

FIG. 6. CHIPPENDALE
MAHOGANY MIRROR

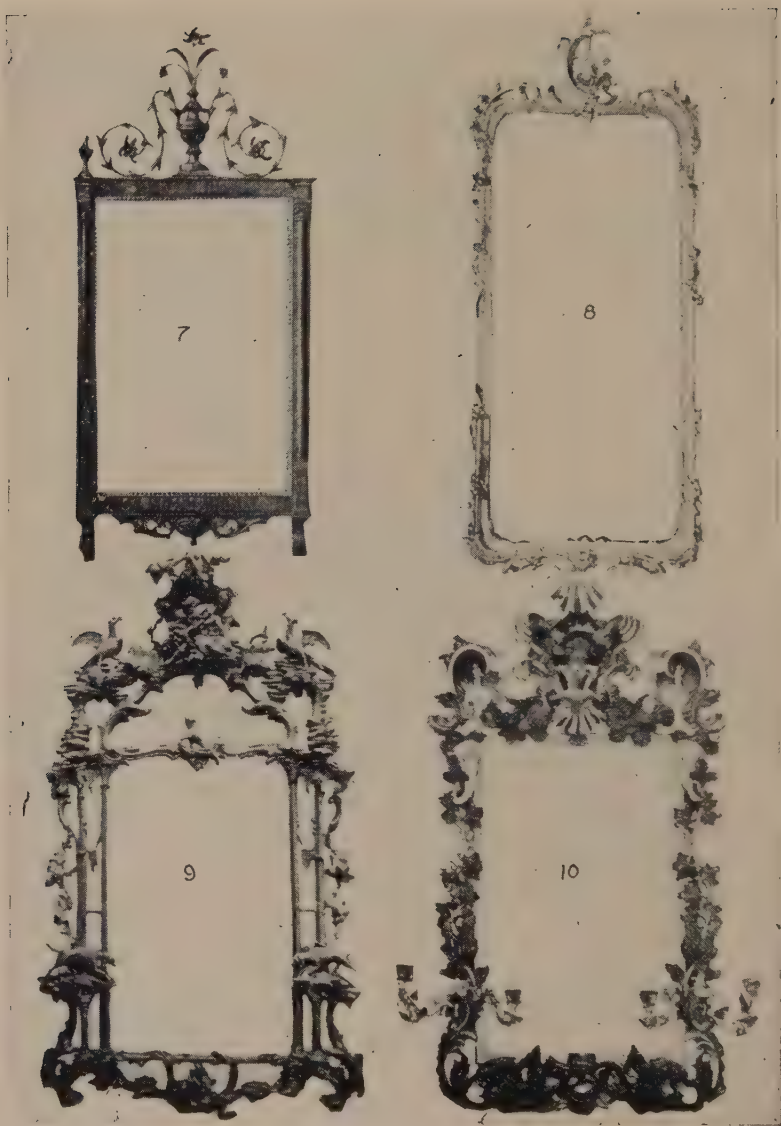


PLATE No. 54

FIG. 7. BILBOA MIRROR

FIG. 9. LOCKE MIRROR

FIG. 8. CHIPPENDALE FANCY
MIRROR

FIG. 10. REGENCE MIRROR

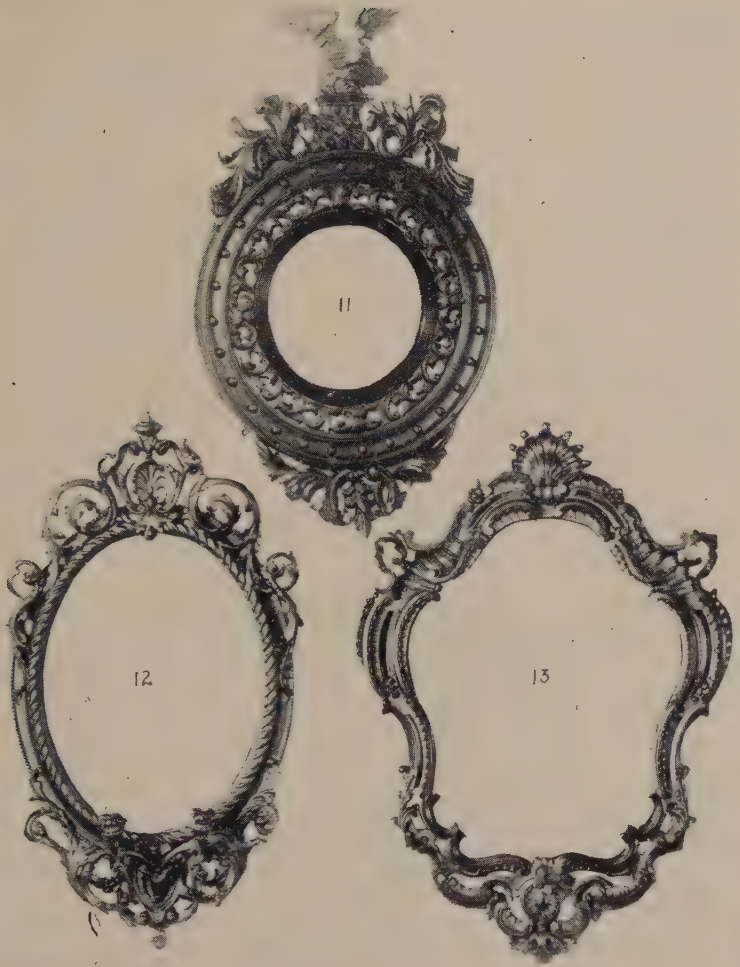


PLATE No. 55

FIG. 11. CONVEX MIRROR

FIG. 12. EMPIRE OVAL
MIRROR

FIG. 13. FLORENTINE MIRROR

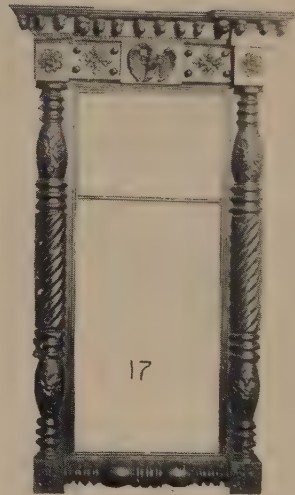
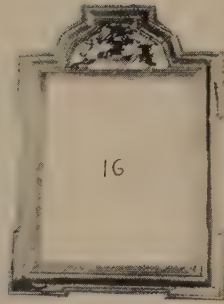


PLATE No. 56

FIG. 14. NON-ARCHITECTURAL
EMPIRE MIRROR

FIG. 15. EMPIRE PIER MIRROR

FIG. 16. COURTING MIRROR

FIG. 17. EMPIRE GILT MIRROR

Maker	Country	Date	Wood	Comments and Styles
Louis XV Regence Illustrated on Plate No. 54, Fig. 10	France	1715 to 1723	Pine and gilt	The mirrors of this period were of a highly decorative applique of carved and gilded wood. Clustered scrolls intertwined; the rococo leafage and the irregular edge were characteristic of this period, a style reminiscent of the baroque character of Louis XIV. This treatment was abandoned during the reign of Louis XV.
Louis XV	France	1723 to 1774	Pine, gilt and metal bronze	The designs of Louis XV worked out the entire branch work in irregular rococo swirls or leaf forms; composed here with were other motifs applied, such as, Pan pipes, cupids, satyrs heads with ivy festoons, etc. Various ornate mirror frames were made during this period.
Louis XVI	France	1774 to 1793	Pine and gilt, mahogany and satinwood	Mirrors became more minute and refined with the return of the classic motifs and feeling. The general effect was daintily, graceful and elegant. Motifs used were garlands, love-birds, wreaths, baskets of flowers, and rope carvings. The rosette became a dominating decoration. Painting and gilding were used in decorating. Light tints prevailed.
Mantle Mirrors		1760 to 1830	Pine and mahogany	The mantle mirror was first designed in England. The shape was oblong, divided into three parts, the central being the largest. Some of the division strips were plain, but more often decorated. These mirrors varied in design, the earlier ones being more delicate. The pillars were light and often fluted; these

Maker	Country	Date	Wood	Comments and Styles
Mantle Mirrors (continued)	England	1760 to 1830	Pine and mahogany	often formed the four sides of the frame. Cornices were used with acorns or with balls suspended from them. A later design is the large mirror, almost square, with a heavy gilt molding and geometrical arched top. The heavy ogee mahogany mantle mirrors were of a later acquisition, coming in the last days of the Empire period.
Mathias Locke Illustrated on Plate No. 54, Fig. 9	England	1780	Pine and gilt	Locke was at the height of his popularity in 1780, famous for the beautiful designs that he so skillfully and artistically created in his mirrors. Among some of the more elaborate frames are the girandoles, pier glass, and mirror frames, all finely carved and often in a combination of rococo and Chinese decoration.
Pier Mirrors	England	1780	Pine	The earliest pier mirrors were those of Hepplewhite, made to hang over his beautiful pier tables. Sheraton also made this type of mirror, the later types often extending as high as nine feet. They were of gilt and often the tops were of shell shape, the base resting on a marble shelf supported by gilt feet. These were used quite extensively throughout the Empire period.

Maker	Country	Date	Wood	Comments and Styles
Queen Anne Illustrated on Plate No. 53, Fig. 5	England	1702 to 1714	Walnut	The frames were flat; decorations depended on the grain of the wood. Ovolo molding was used with the double cyma motif at the top. Double glass was in two sections, upper one over-lapping the lower one. Fancy scroll tops of various designs were employed for the tops, and occasionally a scroll piece was applied to the bottom; single glass came in on the later pieces.
Queen Anne Type	England	1730	Mahogany	The shell pattern was one of the popular motifs. Edges of frames were cut into graceful curves, a broken arch appearing at the top; some had a goblet-shaped urn at the top. Later Queen Anne types of mirrors were often enriched with gilt ornaments at the sides not unlike the later Georgian types, except that the pilaster was usually strung on wires. The lapped glass was used up until 1750.
Shaving Mirrors	England	1750	Mahogany	Chippendale is said to have made the first shaving mirror. These were designed with the bow fronts, having two or more small drawers, usually three. Scroll frames on the mirrors supported by scroll supports were used also. Uprights of the pilaster design with reeded fronts were used on the square frames.

Maker	Country	Date	Wood	Comments and Styles
Shaving Mirrors Illustrated on Plate No. 53, Fig. 4	England	1770	Mahogany	George Hepplewhite made shaving mirrors which are no doubt the most attractive of their kind. The shield-shaped mirrors supported by delicate uprights are in good harmony with the serpentine cases. Inlay was used for the decoration also painting.
Sheraton	England	1795 to 1810	Mahogany	Sheraton designed and made many beautiful mirrors, and he, like Hepplewhite, made many of his designs in pairs. Sheraton used a combination of Adam's and Hepplewhite's designs and for good measure would often add a pleasing Chippendale touch. His designs in oval shapes are very attractive.
Shaving Mirrors	England	1795 to 1810	Mahogany	The shaving mirrors assigned to Sheraton have the swell front and reeded uprights supporting the mirror. Inlay was the chief decoration.
Shaving Mirrors	America	1800 to 1830	Mahogany	There were very few of the worthwhile things made in France or England but what were produced in America. Many different styles of shaving mirrors are found that were made here. The uprights were of turned or fluted or reeded design and the drawers consisted of two or more. Inlay was applied, and selected mahogany was used to enrich their beauty.

CHRONOLOGY OF MIRRORS

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Maker	Country	Date	Wood	Comments and Styles
William and Mary Gesso Mirror Illustrated on Plate No. 53, Fig. 3	England	1688 to 1702	Pine base covered with Gesso	Gesso Mirror frames were used quite extensively during the William and Mary Period so named after Gesso a plaster used in fine arts to prepare surfaces for painting, used for base relief, statuettes, etc. Mirror frames are usually gilded or tinted to resemble terra cotta.
"George Washington Mirror" Illustrated on Plate No. 53, Fig. 2	America	After the Revolution	Mahogany	One of the most famous mirrors in America is the style known as the "George Washington Mirror." This consisted of flat frame of mahogany with gilt ornaments of carved wood at the sides, a broken-arch top in the center of which an eagle is mounted. Other motifs often substituted the eagle.
William and Mary	England	1688 to 1702	Walnut	Dutch marquetry was used upon a light walnut background. Japanning and lacquer frames became popular at the end of this reign.

NEEDLEWORK

EXCELLENT examples of American Needlepoint which followed the decline of the sampler age were made here from about 1830. Berlin wool, a fine dyed worsted used for knitting, embroidery, tapestry, and other kinds of fancy work was the material used. This was sometimes called Zephyr Yarn. The background on which this work was applied was called canvas, a clear, unbleached cloth, woven regularly in little squares, used for working needlepoint, crossstitch, or tapestry with the needle. The designs were first marked out on the canvas and then with stitch after stitch, interweaving, and intertwining, the thread of yarn formed the various designs. The perfection of detail and smoothness of stitch is remarkable. Not only is it perfect to the requirements of its own particular art, but to the complete effect of the composition. Many beautiful designs were made, such as floriated medallions, landscapes, animals, kittens and dogs, birds and butterflies. The detail, especially in some of the finer work, was carried out to the most minute expression. Some were so well executed by the harmonious blending of colors, light and shade that they render a realistic effect.

A variation of this work was obtained by combining small glistening beads of many gay colors as well as crystal beads. This style of work was used for pin cushions, fire screens, mottoes, lambrequins, table tops (placed under glass) etc. The household pieces, which consisted of worsted work only, were tidies, splashers, table covers, table mats, foot stool covers, chair backs and seats, and the quaint friendship sofa pillows which were made by one's friends, each doing a small portion of the pillow top in an original design, sometimes using just his or her initials. When the top was complete, it represented a mixture of designs such as emblems, birds, flowers, animals, keys, initials, trees, houses, little ships, anchors and conventional designs.

I have one of these pillows in my possession, the center figure being a black kitten with a red mouth, white eyes, yellow tail, and a little yellow ribbon around its

neck; the center design is surrounded by many patterns in various colors. It might be of interest to the reader to know just how much this pillow top traveled to complete itself. The little lady from whom it was obtained told of how her many girlhood friends, upon reaching womanhood, gradually drifted from the little village where they lived as children, going in many different directions and distances. That everlasting feeling of friendship which always lives within some of us, remained with this little lady even though many of her friends had moved away; so, when she started her pillow, she decided that nothing could be of more pleasure than to have each of these dear friends do a portion of it for her. It was sent to distant points, returned, and sent on to its next stopping place until finally the work was completed. In these thousands of little stitches were woven the sentiments of her many cherished friends.

SAMPLERS

Have you ever studied the character of the work on some of the old samplers? There is a vast amount of difference in them, and one does not need to be an expert to detect the ones that were made willingly, from those that the grandmother or parents stood over, directing each stitch. The ones that were made by the little girls who just loved to do them, show an exactness of lines and are of much better form than those that are termed "hen pecked" samplers. The needlework which was done by the little girls of the more thrifty people is found in many of the old samplers today. They were worked in various difficult stitches in colored silk and wool on a woven canvas. The earlier settlers, coming to America from England, knew they would have no grandmothers to guide them, so long samplers were prepared before taking their journey. Some of these were great, long, narrow strips which had the various stitches of different forms, and from the beginning were used as patterns over here.

The upright samplers are among the earliest, and have long narrow panels. Fortunately some were dated, but we find a great many which were not. Some had verses, portions of hymns; religion being the chief theme for sampler verses, the Lord's Prayer was often used. Proverbs were also used. Lora Standish is the outstanding figure as the maker

of the first samplers in this country. This sampler now hangs in Pilgrim Hall at Plymouth, Massachusetts. The lines read as follows:

*Lorea Standish is my name.
Lord guide my hart that I mae do thy will,
Alsoe my hands with such convenient skill
As may conduce to viture void of shame,
And I will give the Glory to thy name.*

Many beautiful verses were written like the preceding one, starting with the maker's name, as follows:

*Hermia Thompson is my name;
And to America we all came, etc.*

also,

*My name is Virginia Hine,
You see how well I spend my time, etc.*

Other types of samplers of earlier days are those of maps and scenes. Adam and Eve, clothed in an abundance of hair, were also applied in some of the sampler designs.

Perhaps the greatest instructive value of the making of a sampler was the teaching of the alphabet, and the making of the letters; most of these merely give the alphabet and occasionally figures from one to ten.

The letters, figures, verses, and compositions, which were worked out in these samplers, provided an education in the different lessons learned while the needlework was being mastered. Both boys and girls received this training before schools were available to all children.

There were other styles of samplers where fruits, birds, beasts, vines and flowers made up the design. Some of the old samplers show great skill and beautifully illustrate some happening of historical interest; others were designed to show some event in public or family history. Early samplers made in America date early into the 18th century.

QUILTS

Economy was practiced and demonstrated to a great extent in the art of quilt-piecing. In making these all of the

fragments and bits of material left from the making of the garments were used. Small bags and boxes were kept in a handy place where these odd pieces were stored until such time as they could be used for patch work. The planning, scheming, fitting, and labor to make one of these quilts with its thousands of stitches and elaborate quilting looks like an everlasting job. But with the old-fashioned quilting bees, this was just an every-day sport. A quilt we recently purchased was called the "Hunter Design." It had a large tree in the center with a man standing back of the tree shooting at a deer; over the man's head perched on a limb was an owl sound asleep.

This was made in colors as near to nature as possible. The material for the deer was an odd brown spotted material. This piece of material the husband heard about, and rode twelve miles on horseback to get. He got the piece which measured nine inches square. But what is a twenty-four-mile ride compared to making a piece quilt? Some of the names given to these quilts are the "Rising Sun," "Log Cabin," "Job's Trouble," "Fly Wheel," "Dove Knot"; and floral names such as Dutch Tulip, Sunflower, Rose of Sharon, World's Rose, etc. These were designed in many varieties, and used for borders in baskets and clusters. The appliqued quilts are the most popular, the types where the designs are applied on. Some of these, as well as the others, carry throughout the quilt an all-over design done by stitching. The design is more traceable from the underside.

BRASS

THE following old brass and copper articles and utensils were used here in the 17th century: Brass hand basins, pots, skillets, kettles, plates, saucers, spoons, warming pans, knockers, candlesticks, andirons, pails, skimmers, ladles, clock works, etc. Some of the above articles were at first imported from England as it was not until early in the 18th century that braziers in any numbers came to America. The pieces that we find of early date are no doubt the work of these men. They styled their pieces after English forms, and it is not always possible to tell the American brass from that made in England. Some collectors claim the American pieces to be a trifle lighter in color and heavier in construction. Pennsylvania and New York were also turning out various pieces made by Dutch and English braziers. Old pieces show a seam where the two pieces are welded together, but the reproductions, being turned and molded, do not show this seam. There is a soft sparkle and brilliancy to old brass that is not found in the new. If one is at all trained in distinguishing old brass there is not much danger of his being fooled, but the amateur or novice who attempts this collecting without a keen insight had better purchase only from a reliable source. You will find today perhaps more reproductions of old brass than of any other one thing.

Brass and copper utensils are both useful as well as decorative. From the polished pieces there is a dancing glow and brilliancy which vibrates throughout the room. Many of the smaller pails are used for hanging baskets for ferns, etc., and the larger ones are often used for wood boxes near the fireplace. The fireplace also affords a nice background on which to hang ladles, warming pans, skimmers, pans, etc., and the candlesticks and snuffers, spotted here and there throughout the room, illuminate through their brilliancy and give interesting spots of brightness and color. Some people prefer to just clean the old brass and copper of its surface accumulation and do not polish them, claiming the rich old color caused by age is far more attractive than the polish.

Old Brass Andirons are easily detected from the new by the welding of the iron bolt which projects through the inside of the brass uprights and acts as a support. This bolt is welded to the log-rest at the lower side directly under the uprights. The modern ones are fastened with a nut which screws on the bolt.

Coal came into use about the middle of the 18th century, at which time Franklin's stoves became popular and the use of brass and copper coal hods was becoming common followed by the brass pipkins designed by Chippendale, Hepplewhite and Sheraton. Many beautiful pieces were made in copper, such as warming pans, kettles, ladles, platters, etc.

HANDLES

The brass pendant-drop handles were being used in 1660 and were much in favor throughout the remainder of the century. The ring-drop handle with rosette escutcheons dates about 1680. The chased-brass handles came in after the drop or pendant handle and were used extensively prior to the willow pattern, so much favored and used by Chippendale. Between 1690 and 1700 brass-drop handles replaced the wooden knobs on all classes of furniture except tables. Practically all of these early handles were secured to the drawer by wire fasteners styled after a cotter-pin. About 1760, Chippendale brought out a fretwork brass handle which was used on some of his Chinese designs. The brass bail handle appeared about 1765. The oval plate handles were used very extensively by Hepplewhite who also employed the brass knob rosette pulls, the latter also being employed by Sheraton. The brass lion's head with ring is strictly Empire (perhaps a French adaptation). Glass rosette pulls and mahogany knobs were also Empire.

IRON

WHEN you speak of collecting old iron, you immediately picture a type of person as hard as the iron itself. But I have found that men who collect old iron as a hobby are most interesting and well versed on their subject. It is thousands of years since man entered on the Iron Age of civilization, but only in the past century has he learned to handle this metal in such a way as to gain its chief benefits. It is not an uncommon thing to find arrow heads and tools made of stone in many parts of the country, especially where the Indians settled, and we know our forefathers used stone to make fire, etc. History tells us that the Iron Age began long before civilization. But to return to our subject, the collectors of old iron are only interested in the wrought iron, a metal which is soft and easy to work, both malleable and ductile. This iron was used by our forefathers in the 17th century, and many pleasing, as well as useful articles, were hammered out.

The more one studies the old wrought iron pieces, learning them by name and design, the more he realizes their value and their beauty. Years ago people went about the country exchanging new hardware for old, and today the same thing is being practiced. The collectors of old iron are as numerous as collectors of other old things and very high prices are paid for it. I saw a pair of hinges sold at auction sale which came from the Stiegel Homestead, that brought \$135, and that was not considered a high price. Scissor pipe lighters—nice old ones—would bring around \$50; a pair of six-inch H-hinges, \$12; same thing in rat tail sold for \$18.00; pair four-inch butterfly hinges, \$11.50; tripod candle stand, double arms, \$90; latches from \$6 to \$24.75. Coxcomb hinges and H-hinges are as valuable, if not more so, so you see that old iron is considered quite choice. These fine old forgings were all made by hand and in perfect accord with the design and workmanship of the early days. They were made over a forge with hammer and gouge when the days were too stormy for other work or during the long winter evenings. The gracefulness of some of the latches and

hinges with their butts ending in the shape of a tulip or in some other quaint design are very interesting. Also the gracefulness of the lovely old candle stand, the door knocker, the andirons, etc. It was not necessary from a durability standpoint to add the many little extra tips and curves, but then, they were never too busy to add this bit of charm. The earlier pieces such as door knockers, andirons, door stops, etc., were made of solid iron and were welded by hand; the later pieces were hollowed out in the backs—the shape of the design—and were cast in a mold.

The fireplace of olden days would consist of the waffle-irons, the andirons, the crane, the skewers, the log-hook, kettles, the skillet, the toaster, ladle, trammel, and last, but not least, the pipe-tongs. In addition we have the latches on the doors, the blind fasteners, the Betty lamps, hinges, and many other articles, not overlooking the grapples which were used to rescue the old oaken bucket when it became loose from the chain or rope. All of these were made by hand, and some engraved or etched with a scroll design.

PRINTS

CURRIER AND IVES

THE Currier and Ives Prints, depicting early American history such as our early railroads, steamships, cities and towns and points of historical interest, have had another revival during the past year. Many of these prints illustrate happenings of early days that have not been portrayed in any other manner. A number of discriminating collectors are no longer neglecting them; the historical prints are rapidly being picked up. Some of these pictures are quite colorful as well as being replete with lively interest. There has been so much written on these prints and every one collecting antiques is so familiar with them that there is little, if anything, more to be said.

HENRY ALKEN, BORN 1785, DIED 1851

The biography of Henry Alken's life has only recently been traced. He began his career as an architect and at the age of sixteen exhibited prints in the Royal Academy. He was court painter to Nimrod.

Henry Alken's works of the early 19th century are of great beauty and depict many unusual things of interest. Those lovely hunting pictures of riders with brilliant red coats, the gay, spotted pack of dogs, the fine trim of the horses, to say nothing of the inviting backgrounds, were all portrayed by this master in a manner which has never been excelled. During his long period, Alken produced some sixty series, having at least three hundred pictures to his credit. He also illustrated a number of books with great success.

The following are some of the most important sets and illustrations, and, while it would be difficult to find complete sets, there are single prints to be had that are well worth looking for.

The National Sports of Great Britain.
Humerous Specimens of Riding.

Symptoms of Being Amazed.
Symptoms of Being Amused.
Shakespeare's Seven Ages.
Illustrations for Don Quixote.
Ideas.
Sporting Scrap Book.
Flowers From Nature.
A Touch at the Fine Arts.
Sporting Sketches.
Illustrations to Memoir of the Life of John Mytton.

These date from 1821 to 1834 and while they do not cover all the works of Alken, they take in a goodly share. Most of the titles of his pictures are fascinating.

Henry Alken knew the life of the English gentlemen, and he portrayed his horsemen as well as he did the horses; his scenes were all of English hunting horses. One of the pictures which belongs to the author is called "The Arabian." It is a picture of a beautiful stallion, executed in rich, warm colors, and the free treatment shows the skill of a master. Among the popular dog pictures is "The Fox Hounds"—excitement is written all over it; you can imagine the pop of a gun every time you look at it. "The Terriers," "The Spaniels," and "Setters" are all good pictures. Another favorite is that lovely print done in pastel shades of blue, a soft, rich, colorful print, called "Badger Catching."

To realize the full beauty of Alken's prints, one must see and handle the prints.

PAINTING ON VELVET

Hand-painted velvet picture in group on Plate No. 1 is rather interesting. The nap of the velvet is age cracked and is similar to the old oil painting age checks. The scene is of a deer coming down to drink, while a hunter stands behind the trees with gun. The costume on the hunter is English and would date about the middle of the 18th century.

CHINA

WHEN were the first dishes made? To trace the origin of china and pottery would take us back through centuries of history and even then the date would elude us.

Some one may have conceived the idea from seeing a foot print hardened in the sun-baked soil, that dishes or bowls of clay might be made this way. But until some one had acquired the art of glazing his pottery so that moisture could not penetrate it, and of baking it in a fire, it was not really of much practical value.

The Chinese and Japanese were skilled in glazing pottery fully three hundred years before the secret was known to European races. The Saracens and Arabs also discovered a method for enameling pottery with melted tin and when the Crusaders returned from their pilgrimage to the Holy Land, they brought back this art to certain parts of Europe. The people of Limoges, France, for a long time did beautiful enamel work; then came the turmoil of war.

Some people do not realize that the approximate date of the first china received in England from the Orient was about 1660. Bowls, cups, plates, and teapots were not had until fifty years later. England may well be proud of her pioneer potters.

We commonly call porcelain ware, china, because it was first made by the Chinese. The ingredient of porcelain is a certain kind of clay which is purified and then baked; this produces a hard, translucent material, the clearness of which is regulated by its thickness.

Paste, either hard or soft, is the substance of which the article is made. Hard paste is made of natural clay; broken pieces show brilliancy and close grain.

Soft paste is more porous and dull and is made of artificial clays. No soft paste has been used in recent years. A fresh chip or break in a piece will enable you to distinguish the soft from the hard paste.

Glaze is the coating which covers the paste. Hard glaze is colorless and thin, generally more brilliant and shiny, and



PLATE No. 57

FIG. 239. BLUE PLATE, Scudder's Museum.

FIG. 259. BLUE PLATE, South Carolina Coat of Arms.

FIG. 250. BLUE PLATE, States Plate insert of Washington, America and Independence.

FIG. 261. BLUE PLATE, Library, Philadelphia.

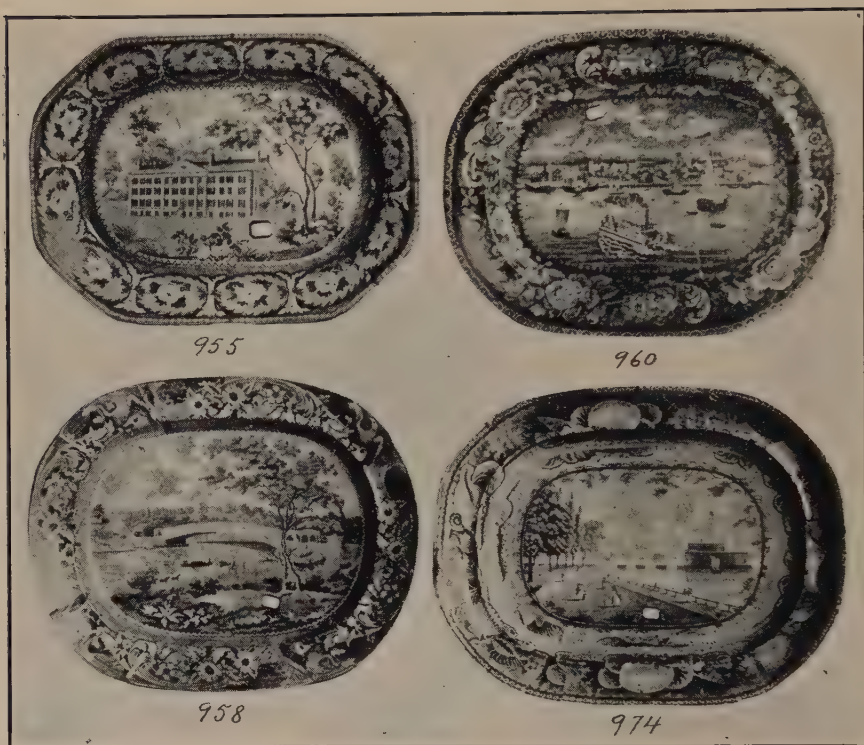


PLATE No. 58

FIG. 955. BLUE PLATTER, Deaf and Dumb Asylum, Hartford, Conn.

FIG. 958. BLUE PLATTER, Upper Ferry Bridge over the River Schuylkill

FIG. 960. BLUE PLATTER, Detroit, 18½ inches.

FIG. 974. BLUE PLATTER, Castle Garden and Battery, 21 inches.



PLATE NO. 59

FIG. 251. BLUE PLATTER, Esplanade Castle Garden, New York

FIG. 252. BLUE PLATTER, Sandusky.

FIG. 265. BLUE PLATTER, Delaware Coat of Arms, floral border.

FIG. 268. BLUE PLATTER, from Wilkies design, "The Errand Boy."



PLATE No. 60

- FIG. 262. BLUE PLATE, Hospital, Boston, border showing busts of Washington and Clinton and entrance of the Erie Canal into the Hudson at Albany.
- FIG. 258. BLUE DEEP DISH, Staughton's Church, Philadelphia.
- FIG. 238. BLUE PLATE, Hospital, Boston.
- FIG. 242. BLUE PLATE, New York Battery.



PLATE No. 61

FIG. 964. BLUE PLATTER, Pennsylvania Hospital, Philadelphia.

FIG. 965. BLUE PLATTER, Capitol at Washington, showing Capitol with equestrian figures in foreground, floral border, raised on feet with gravy well. —

FIG. 966. BLUE PLATTER, Fairmount, near Philadelphia.

FIG. 959. BLUE PLATTER, New York from Weehawk.



PLATE No. 62

- FIG. 925. BLUE PLATE, Exchange, Baltimore.
- FIG. 928. BLUE PLATE, City Hall, New York.
- FIG. 942. BLUE PLATE, Rhode Island, Mayer.
- FIG. 995. BLUE PLATE, Erie Canal Aqueduct Bridge, Rochester.
- FIG. 999. BLUE PLATE, Washington, unknown series, floral border.
- FIG. 530. BLUE PLATE, Coat of Arms, New York State.



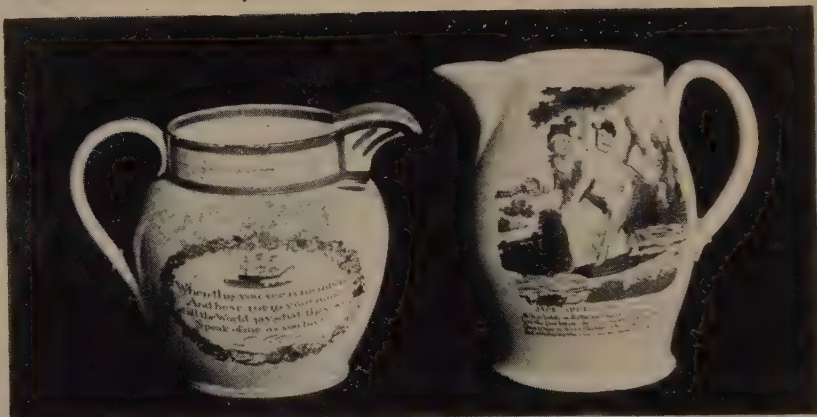
PLATE No. 63

- FIG. 1. COPPER LUSTRE JUG
- FIG. 2. SILVER LUSTRE SUGAR BOWL
- FIG. 3. COPPER LUSTRE LOVING CUP
- FIG. 4. LOWESTOFT HELMET PITCHER
- FIG. 5. SILVER LUSTRE CREAMER
- FIG. 6. LOWESTOFT CUP AND SAUCER
- FIGS. 7, 8, 9. SILVER RESIST JUGS



1

2



3

4



5

6

PLATE No. 64

FIG. 1. LIVERPOOL JUG, "Success to the Volunteers."
 FIG. 2. SUNDERLAND JUG, "Farmer's Arms."
 FIG. 3. SUNDERLAND JUG, "Remember Me."

FIG. 4. LIVERPOOL JUG, "Spritsails."
 FIG. 5. SUNDERLAND JUG, "Gardener's Arms."
 FIG. 6. SUNDERLAND JUG, "Humorous."

takes on a much more modern look than the soft glaze. It has a much firmer appearance and feels cold to the hands. Soft glaze is a white cream color, thick in appearance, and has a wet, sticky feeling. The articles are easily scratched with a pin point. The rims on the bottoms of the hard paste porcelain pieces are always unglazed. This is an easy method of distinguishing soft from hard glaze.

All Oriental China is hard paste and Plymouth, Bristol and Liverpool made hard glaze ware. Bow, Chelsea, Derby, Worcester, Liverpool, and Rockingham had soft-glaze patterns. Biscuit is both pottery and porcelain without glaze. It is a dead white and is found in various pieces, such as candlesticks, vases, figures, hands, etc.

The Stilts marks on flat china and on the inside of cups and bowls are little raised spots in the form of a triangle at equal distances apart. These are created by the rests which are put between the pieces to separate them when they were put in the kiln to be fired—a sure sign that the pieces are old.

Porcelain manufacture in England, starting with Bow, dates back to about 1730, Chelsea 1745, Derby 1756, Worcester 1751, Caughley 1751, Lowestoft 1756, Plymouth 1760, Bristol 1768. The first soft paste porcelain was made at Bow. In 1759 Messers. Walker, Browne, Aldred, and Rickman purchased some houses in Bell Lane at Lowestoft and made porcelain until 1804 when the works were closed. Most all authorities claim that soft paste pottery was manufactured by this firm.

Lowestoft was made of a porcelain of a fine, pearly tint, similar to the Chinese porcelain. Decorations and styles were various, such as dark blue bands, dots or other motifs overlaid with gold, and coats of arms or decorations in color displaying sprigs, flowers, figures, and landscapes. The most familiar of all are the little, fine sprigs and flowers in natural colors, with delicate borders in color and gold. While Lowestoft porcelain is of a soft paste, it is not of a uniform softness, some pieces being similar to hard paste. Many of the pieces show small black or blue specks and fine sand in the glaze. The pieces are often heavy for their size. Cups, saucers, bowls, and helmet pitchers are often fluted. Some of the pieces are molded in low relief and painted in underglaze blue, or enameled with sprays of flowers overglaze.

A combination of puce, Indian red and green was often used in groups of flowers. The decorations were very conservative although the borders on the larger pieces are quite elaborate, generally in pink; gold was sparingly used. No mark has as yet been identified as belonging to Lowestoft. Various pieces were made such as bowls, teapots, tea caddies, tea sets, large pitchers, fruit baskets, and trays, tear bottles, vases (mostly with tops) and garniture sets consisting of five pieces decorated in Chinese manner.

DERBY CHINA 1756 to 1830

Pair of Derby candlesticks is illustrated on Plate No. 8 encrusted with natural flowers on a white ground. In 1756 William Duesbury was operating the old Derby Works on the Nottingham road; about 1760 he bought the Longton Hall works and combined them with Derby. About 1770 he bought the Chelsea factory, and later the Bow works, which were merged with the others in 1775. He thus increased the value and importance of Derby, the Worcester factory being the only competitors of any importance. Derby porcelain continued to be made up to about 1830.

LIVERPOOL AND OTHER PRINTED WARES

Skilled workmen were engaged at Liverpool in the art of pottery making. Credit for the success of the potteries at this place belongs to Sadler and Green. Mr. John Sadler, an engraver, invented the transfer-printing on pottery and porcelain, which had much to do with cutting the cost of production. Sadler and Green were partners and both worked hard to perfect their work; excellent workmanship is displayed in their black prints on cream body ware. This process of decoration was an exclusive art of Sadler and Green and their work was so superior to any others that Wedgwood himself was one of their customers. The cost of the work was slight, being about forty dollars for a table and tea service. Various designs were used. The "Landskips" were very popular, sometimes several views being used on a single piece. Wedgwood furnished his own patterns which consisted of birds, flowers, shells, fruit, butterflies, and country

scenes. Richard Chaffers, a Liverpool potter, started work about 1752. He was a skilled workman and did much to improve the character of his work. Chaffers made both earthenware and hard paste. Some of his punch bowls were exquisite and often as large as twenty inches in diameter and nine inches in height. Chaffers died about 1770.

The largest and most successful pottery of Liverpool was founded in the year 1790 by Richard Abbey, a contemporary of John Sadler. In fact, Abbey, employed by Sadler, had learned his secrets, and made many beautiful groups for mugs, jugs and bowls. While employed by Sadler he made his most famous productions, such as the various "Arms" jugs. The various designs of these arms are unique and the verses on the reverse side are rather witty. I have taken great pride in getting together a collection of these jugs. Some of them follow: The Farmer's Arms jug is of bulbous body, six inches high, with three silver lustre bands around neck. Illustrated on Plate No. 64, Fig. 2. On one side is grouped in circular fashion farm implements, sheath of rye, and animals with mottoes on ribbons, "Trust in God" and "The Husbandmans Diligence provides Bread." On reverse side are numerous small tools and motifs encircle the motto, "In God is all Our Trust."

On ribbon underneath is the following verse:

*"May the mighty and great
Roll in splendour and state;
I envy them not I declare it;
I eat my own lamb
My chicken and ham
I shear my own sheep and I wear it.
I have lawns, I have bowers,
I have fruits, I have flowers,
The lark is my morning alarmer;
So you jolly dogs now
Here's to "God bless the Plow"
Long life and Content to the Farmer."*

The Gardener's Arms illustrated on Plate No. 64, Fig. 5 is another of the rare arms jugs. It is eight inches high, of bulbous body, with pink and green large flower around neck. One side shows bridge over river with motto in oval below

which reads: "An East View of the Iron Bridge over the Wear near Sunderland. Foundation Stone laid by R. Burdon, Esq., M. P. Sept. 24, 1793, height 100 feet. Span 236 feet." Reverse side—Lady holding a flag; on flag is Adam and Eve group; flowers, guide book and gardener's tools group between two trees; below is title "Gardener's Arms."

There are various arms in addition to these two: "Blacksmith's Arms," "Butcher's Arms," "Buck's Arms," "Baker's Arms," "Hatter's Arms," etc. Another very choice jug shows the ship with inscription "Northumberland 74." Reverse side, encircled in floriated vine, is verse as follows:

*Swiftly see each moment flies
See and learn be timely wise,
Every moment shortens day,
Every pulse beats life away,
Thus the ever heaving breath,
Waft thee on to certain death
Sieze the moments as they fly
Know to live and learn to die.*

The above jug is in black print. This jug is seven inches high, of full bulbous body, with large, spotted, lavender neck. Another one with large, spotted neck stands seven inches high, has west view of Iron Bridge on one side, with anchor under lip. Reverse side shows three humorous figures with expressions from each one reading as follows: "Let's have a hot War." "O'h but I hope they will mend," and "Very dull times Barber," illustrated on Plate No. 64, Fig. 6. A rare jug is illustrated on Plate No. 64, Fig. 3., the bridge on one side with ribbon and impression "Sunderland Coal Trade;" on reverse side, a wreath of colored flowers encircling a small ship and verse as follows:

*When this you see, remember me,
And hear me in your mind;
Let all the World say what they will
Speak of me as you find.*

All the previously mentioned jugs are very light in weight, with rich, light cream colored body, and decorations in various colors. The Northumberland 74 is the only one in black print. Other Liverpool jugs in black print on cream bodies

are the Apotheosis jug, Washington jug, Monument jug, Masonic jug, and other jugs of various designs. Some have designs on both sides while others have mottoes and verses.

One I have shows a ship in full sail with impression, "Success to the Trade;" on reverse side are two figures and verse below:

"Jack Sprit sails Frolic.

Ah! how boldly in Battle we charge on the Foe.

Let the Dutchmen, the Frenchmen Hispania all

On a cruise in loves Harbour when ardent we go.

But who haves the Compass my lasses so well."

This is a slender-bodied jug about nine inches tall. Illustrated on Plate No. 64, Fig. 4.

Another one six inches tall has inscription printed in red, "Success to the Volunteers." Reverse side shows two figures and verses and title "The Governé of Europe stoped in his Career." Illustrated on Plate No. 64, Fig. 1.

Many of these beautiful old jugs in their various designs and verses were made but owing to their delicacy, few have survived. The jugs with colored designs bring the highest values. These jugs are seldom marked but are easily identified. They range in values from fifteen dollars to one hundred and fifty dollars each.

LUSTREWARE

IT is conceded by many of the writers on old china, especially those who favor Wedgwood, that he was the first who made copper and gold lustre wares. Lustreing was accomplished in 1776 by Wedgwood from a receipt given him by Dr. Fothergill and brought about apparently through accident as lustre was intended to be used on frames. The unexpected ornamental value proved to be so great that Wedgwood applied the lustre to his wares which turned out, not only satisfying, but very beautiful. Various articles were made in this ware and jugs from the tiny ones to the larger sizes used in taverns, were made—some holding a gallon or more. Illustrated on Plate No. 63, Fig. 1 is a small lustre jug with raised figures. The figures are rather crude and are colored in various bright colors. Figure 8 is a copper lustre loving cup, sometimes referred to as a marriage cup. Most of the copper and gold lustre pieces are on dark pottery, though this does not distinguish them from the new pieces with which the market is flooded. The new pieces do not possess the deep brilliancy nor the clearness of the old, but have a smoky appearance. Some of the new pieces have "made in England" stamped on the bottom and the bottom edges show no worn marks. I have seen these disguised by the use of sand or emory paper but never without leaving a trace of the same. The reproductions are much heavier in weight than the old lustre pieces. Seldom were the old pieces signed except those found with impressed letter "B" which stands for Thomas Barton, a Longton Potter. Silver lustre is rarer than gold or copper lustre and is a close second to the best of the Sunderland lustre pieces, the latter bringing a higher price. The substance of the pottery is earthenware, either brown or white. A solution of platinum, a mineral discovered in 1741, was used by the Staffordshire potters and at the works at Preston Pans. The original use of this lustre was to imitate silver and the earlier pieces were coated inside and out. Later the coating was confined to the outside. Illustrated on Plate No. 63, Fig. 2, is Swansea

silver sugar bowl with fluted sides and festoon of flowers around bowl. Figure 5 shows silver lustre creamer of same design as Figure 2.

Silver "Resist" lustre is the delicate silver lustre with resist decorations of medallions of birds, flowers, foliage, rosettes, landscapes, etc. The designs were applied by painting or stenciling the pattern onto the article by use of a resist substance. The piece was then coated with a silver bath which covered the surface. The lustre was next removed from the resist by washing with water, clarifying the design. The ground colors were blue, white or canary yellow, the latter being the choicest. This ware is light in weight and most pieces show worn spots through the silver lustre, especially on handles. Illustrated on Plate No. 63, Figs. 7, 9, are silver resist lustre pitchers, ovoidal in shape, with short cylindrical neck, resist decoration of ferns and rosettes, six inches high. Figure 7 is a similar shape jug with resist decoration of birds and foliage; all three of these jugs date about 1790 to 1800.

THE STAFFORDSHIRE POTTERIES

THE making of pottery took rapid strides after the beginning of the 18th century and the china mania reached its height during this time. All families who could afford it filled their cupboards with cups, plates, bowls, jars, vases, etc. England was the home of the Staffordshire potteries. This section covered a district over ten miles long and comprised such towns as Stoke on Trent, Hawley, Cobridge, Etruvia, Burslem, Fenton, Tunstall, Long Port, Shelton, Lane End and other smaller works. Often you will find printed on the backs of the flat pieces names of the makers and towns they were made in.

Among the Staffordshire potters who are of chief interest to us is Enoch Wood, generally referred to as the "Father of Pottery," who started in business in 1784, making all kinds of table ware, pitchers, punch bowls and even statues.

After the Revolution, Enoch Wood foresaw the advantage of production and turned out ware, serviceable, attractive and cheap. He made ware particularly for the American market, using American scenes which had an appealing effect on the growing nation. The predominating color was a rich shade of blue, a color used by all Staffordshire potters. Why, has not been explained though we believe it is so restful and inviting and so clean looking that the trade demanded it.

Flowing blue and the willow patterns are too common to be of any great value though some people prize these patterns highly. Borders on these historical plates are in some instances as distinctive as the stamped name on the back of the plate. For example, E. Wood chose seashells and of his borders there were two arrangements. First, the central view was shown in the circle and the cockle-shell was conspicuous in the border; name of scene was on back. Second, the central view was shown in irregular opening shell border but without cockles; name of scene was on face.

The firm name changed to Wood and Caldwell in 1790, this firm lasting but two years, when the name changed to Enoch Wood and Company, and in 1818 to E. Wood and Sons. When the name Wood is found impressed, the period

preceding Wood and Caldwell is denoted. E. Wood and Son is found also. These pieces would date from the year 1818 on.

The Woods made forty or more views of our scenery from sketches and prints and most of them are valuable pieces.

Andrew Stevenson

Ralph and James Clews

Next to the Woods in importance in the production of valuable and beautiful pottery, come the two brothers, Ralph and James Clews. Before taking up properly the product of Clews we must speak of the potter who preceded them at the Cobridge Works, Andrew Stevenson. As early as 1808 pottery works were established at Cobridge, Staffordshire, England, by the firm of Bucknell and Stevenson who carried on the works alone. They turned out only twenty odd American designs but these were all of extraordinary workmanship. An artist from Dublin, W. G. Wall, Esq., came to this country in 1818 and made a number of sketches of our prominent buildings, which were sent to Stevenson, and used. Mr. Wall received credit on the back of each piece, his name being printed in blue.

This factory was sold to Clews Brothers in 1819, and some of these pieces bear the name of Wall as well. The Clews made three sets of dark blue designs which bring high prices. They are the Syntax, Wilkie, and Don Quixote designs. The first series contains the largest number of pieces and is taken from those quaint old books, which were illustrated by Rowlandson and for which William Comb, for forty-three years an inmate of the Kings Bench Debtors Prison, wrote the verses. The first volume was printed in 1815 and was called "Dr. Syntax in search of the Picturesque"; the next was "Second tour of Dr. Syntax in search of Consolation," printed 1820, and the third tour, printed in 1821, was "In search of a Wife." About thirty of these designs have come to hand.

Joseph Stubbs

Joseph Stubbs is another potter whose pieces rank high among American collectors, and though he did not make as

many designs as some of his contemporaries, his work is very pleasing. He featured eagle and scroll borders. He owned the Dale Works at Burlsem from about 1790 to 1829. These potteries were sold to the Mayer Brothers, who became successful potters.

The Ridgways

The Ridgways followed Stubbs. The pottery was built in Hanley, Staffordshire, England in 1794, by Job Ridgway, the father of the Ridgway brothers, John and William. They were admitted to partnership and the firm was known as Ridgway and Sons. After the death of the father, about 1814, the firm name became J. & W. Ridgway, and it is through the work of the sons that we become most familiar with the output of these potteries. The color of these pieces is not so dark a blue as is seen in many of Wood's pieces. The color is rich and the finest detail can be seen in the designs.

From 1814 to 1830 the brothers worked together and their American scenes were called "Beauties of America." Marks on the backs of these pieces were, first, the words, "Beauties of America," below, the name of the view, and below that, "J. & W. Ridgway."

Ralph Stevenson

Everybody strives to obtain Ralph Stevenson's designs. About twenty-one or twenty-two pieces have been identified so far. All the American scenes have the vine-leaf border which is so ornamental, and you may find some with a raised border in white. His works were at Cobridge, Staffordshire, and no doubt he potted at the same time that other Staffordshire makers were sending their wares here. R. Stevenson and Williams pieces are quite as choice as those of R. Stevenson alone, and many beautiful pieces are found under that name.

Mayer Brothers

As I have heretofore mentioned, the Mayer Brothers purchased from Joseph Stubbs the potteries at Dale Hall in 1829, but just what year Thomas Mayer produced the Coat

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of Arms plates is not known. These plates are marked T. Mayer on the back and are as rare as any of the American pieces. The Coat of Arms, seven-inch dish, Connecticut, sold at auction in New York City for \$1800. There are twelve of these designs and the borders have trumpet flowers and wheels.

Adams

The Adams family, first the father, William, then the two sons with whom he associated, had potteries in seven places. The original works were opened at Stoke about 1800. There is but one dark blue design. This had a picture of the Mitchell and Freeman Warehouse at Boston. Most of the pieces and designs of Adams are in various colors, such as red, mulberry, black, etc., and do not bring as high prices as those already named. J. and J. Jackson was another pottery of the Staffordshire section and like Adams used various colors in their designs. The best known piece by them is a pink plate, Harvard House, Boston. Other views such as the City of Harvard, City of Pittsburgh, etc., are not so rare and valuable as products of the former named potters.

E. F. Phillips & Company

This firm was established and operating at Staffordshire as late as 1830 and two pieces are known as being made there. One is a cup and saucer showing Franklin's Tomb, the name "Franklin," being on the urn which surmounts the tomb. The second piece is an English view of Eton College, with a very ornate border of flowers and scrolls. I have been unable to find any mention of Phillips in the pottery and porcelain books of Great Britain.

Rogers

Among the products of Staffordshire potters who made one, two, or half a dozen American designs of merit in dark blue and other colors, are three views of the Boston State House. One, similar to the one made by Stubbs, comes under the products made by this firm.

*S. Tams & Company**Tams & Anderson**Tams, Anderson & Tams*

The well-known view of the United States Hotel at Philadelphia with the impressed mark S. Tams & Co., has long been a favorite of the collectors and is but one of the handsome pieces of this firm. Other pieces were marked variously: S. Tams & Co.; Tams & Anderson; Tams, Anderson & Tams. They were all made at the same works, but under different firm names.

Joseph Heath & Company

Owing to the number of pieces found in the flowing blue and the willow pattern, marked J. H. & Co., it is apparent that they must have been a very successful and prosperous firm. One of their historical pieces is the view of Ontario Lake, which is rather outstretched in its appearance. Another is the residence of Richard Jordan. Various colors were used, mulberry being the choicest.

Charles Meigh

The pottery works established by Charles Meigh at Hanley, in 1770, were operated by this family for three generations. They retained a reputation for always making a high grade of work. Charles Meigh, 3rd, made a small set of American views, called "American Cities and Scenery." The only view of Yale College is credited to him. The pieces he made in Parian ware, like the beautiful Minster jug, showed artistic excellence.

Wedgwood

Josiah Wedgwood was born in 1730 and died in 1795. It is claimed by all collectors, writers and connoisseurs that the name Wedgwood is paramount to all pottery designers and makers among the English. This fame was not achieved in a day but by the energy and perseverance of an untiring worker. He was the youngest of a family of thirteen children, inheriting his love for his work from a family whose members had long been potters at Burslem.

The greatest output of wares made by Wedgwood is known as the Queensware. In September 1761, he presented to Queen Charlott, upon the birth of her first child, a candle and breakfast set of his cream-colored ware. The Queen was highly delighted and gave orders for a dinner service which Wedgwood called Queensware. Another popular style was called Basaltes; the rarest objects in this ware are figures of lions, horses and elephants. Another invention made by Wedgwood was called Jasper ware; this was a white porcelain biscuit of exquisite beauty and delicacy, retaining the general qualities of the Basaltes and absorbing colors through its substance—a feature no other substance has been known to do. This allowed the ground to be made of any color and the raised figures to be of pure white, blue, black or green. The finest vases of this period were decorated with “The Dancing Hours,” “Apollo and the Nine Muses,” “An Offering to Flora,” “Tragedy, Comedy and Apollo,” and others. The height of these vases range from seven and one-quarter to nineteen and one-half inches, the average being from ten to fourteen inches. No one can help but admire the beautiful vases of this master workman. They are the outstanding pieces which represent the best efforts and skill of the greatest potter of England.

Unknown Makers

A number of unmarked pieces of china were imported and some of these pieces are among the best known. A number of views, chiefly cities, have similar border of large flowers and scrolls. One is of the city of Sandusky, Ohio, on an eighteen-inch platter. There is one of Albany, one of Fishkill on the Hudson, one of the ship Cadmus, one of the Baltimore and Ohio Railroad, and many others.

Most of the plates of American historical interest that were made in the Staffordshire district are mentioned in the Chronology in this book under the name of the scene, maker, style of border, and value. The study of the borders is very necessary as it will often help you to identify a plate where the name or impression is not readable.

DON QUIXOTE SUBJECTS

Knighthood Conferred on Don Quixote.....	10-in. Plate
Shepherd Boy Rescued.....	12½-in. Platter
Don Quixote's Library.....	8½x8½-in. Covered Dish
Don Quixote's Attack Upon the Mills.....	
.....	9½x7½-in. Vegetable Dish
Yangguesian Conflict.....	Gravy Boat
Repose in the Wood.....	Gravy Tureen
Sancho Panza Hoisted in the Blanket.....	10-in. Plate
Don Quixote and Sancho Panza.....	6¾-in. Plate
Don Quixote and Sancho Panza.....	Gravy Tureen Tray
Mambrino's Helmet.....	10-in. Plate
Sancho, the Priest and the Barber.....	7½-in. Plate
The Meeting of Sancho and Dapple.....	9-in. Plate
Don Quixote and Sancho Panza.....	9-in. Plate
Sancho Panza's Debate with Teresa.....	9-in. Plate
Peasant Girl Mistaken for the Lady Dulcinea.....	9½-in. Platter
The Knight of the Wood Conquered.....	16½-in. Platter
Enchanted Bark.....	11½-in. Platter
Sancho Panza and the Duchess.....	18½-in. Platter
Sancho Panza at the Boar Hunt.....	10-in. Soup Plate
Teresa, Panza and the Messenger.....	14½-in. Platter
Don Quixote and the Shepherdesses.....	10-in. Plate
Don Quixote and the Princess.....	Large Soup Tureen
Teresa, Panza and the Messenger.....	
.....	14-in. Tray for Large Tureen
Anselmo and His Horse.....	5½-in. Plate
Two Highwaymen.....	10-in. Soup Plates

The above 26 pieces were recently sold at auction sale for the price of \$1,875.00. This is herewith shown to establish that a group of pieces averaged a great deal more in value than when sold separately. See chronology for individual prices.

CHRONOLOGY OF HISTORICAL CHINA

AMERICAN VIEWS

THE records of the English potters, especially those of the Staffordshire factories, have been sadly neglected. There is scarcely any history pertaining to some of these potteries and in some cases no definite dates have been established. Therefore, this chronology will only mention the dates as we have been able to trace them. The prices herein quoted have been obtained from auction sales held during the past few years and are the top prices paid. To a certain degree they establish a standard value as these prices have been paid by collectors and connoisseurs of "Old Blue" historical china.

ARMS OF THE STATES					
Views of	Maker	Color	Border	Price	Size
Arms of Connecticut marked "Oliver Stoke"	Unknown	Blue			
Connecticut	T. Mayer	Blue	Trumpet flowers and wheels	\$1800.00	7-in. vegetable dish
Delaware	T. Mayer	Blue	Trumpet flowers and wheels	\$1400.00	17-in. platter
Georgia	T. Mayer	Blue	Trumpet flowers and wheels	\$400.00	9 ½-in. plate
Maryland	T. Mayer	Blue	Trumpet flowers and wheels	\$70.00	12 ¾-in. plate
Massachusetts	T. Mayer	Blue	Trumpet flowers and wheels	\$200.00	vegetable dish
New Jersey	T. Mayer	Blue	Trumpet flowers and wheels		
New York	T. Mayer	Blue	Trumpet flowers and wheels	\$85.00	10-in. plate
North Carolina	T. Mayer	Blue	Trumpet flowers and wheels	\$650.00	14 ¾-in. platter
Pennsylvania	T. Mayer	Blue	Trumpet flowers and wheels		
Rhode Island	T. Mayer	Blue	Trumpet flowers and wheels	\$61.00	9-in. plate
South Carolina	T. Mayer	Blue	Trumpet flowers and wheels	\$45.00	7 ¼-in. plate
Virginia	T. Mayer	Blue	Trumpet flowers and wheels	\$950.00	9-in. fruit bowl
BALTIMORE VIEWS					
Almshouse	Unknown	Blue	Floral	\$30.00	sugar bowl (nicked)
B. & O. Railroad	Unknown	Blue	Flowers and narcissus		
B. & O. Railroad Level	E. Wood & Sons	Blue	Shells with cockle shells	\$75.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
B. & O. Railroad Incline	E. Wood & Sons	Blue	Shells with cockle shell prominent	\$37.50	10-in. plate
Baltimore	Ridgway	Blue	Flowers	\$200.00	11 ½-in. platter
Baltimore	Chas. Meigh	Various	Flowers		
Baltimore Exchange	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$30.00	10-in. plate
Baltimore Exchange	Unknown	Blue	Fruit and flowers	\$32.50	10-in. plate
Baltimore Court House	Unknown	Blue	Fruit and flowers	\$50.00	8 ½-in. plate
Baltimore, Maryland	Unknown	Blue	Large flowers and scrolls		
Battle Monument Baltimore	J. & J. Jackson	Red	Flowers and roses	\$10.00	9-in. plate
Baltimore Masonic Hall		Blue		\$25.00	cup
City of Baltimore	Thomas Godwin	Various	Morning-glory and nasturtium		
University of Maryland	Unknown	Blue		\$25.00	cup
BOSTON AND VICINITY					
Alms House	J. & W. Ridgway	Blue	Conventional medallions and roses	\$60.00	8-in. plate
Alms House	R. Stevenson	Blue	Vine leaves	\$100.00	16 ¼-in. platter
Anthenaeum	J. & W. Ridgway	Blue	Conventional medallions and roses	\$25.00	6 ½-in. plate

Views of	Maker	Color	Border	Price	Size
Boston State House with cows	J. Rodgers & Son	Blue	Roses and forget-me-nots	\$40.00	10-in. plate
Boston State House	E. Wood & Sons	Blue	Floral	\$16.00	10-in. plate
Hancock House Boston	J. & J. Jackson	Pink	Roses	\$75.00	8-in. plate
Harvard College	J. & W. Ridgway	Blue	Medallions and roses	\$18.00	10-in. plate
Harvard College	E. Wood & Co. E. Wood & Sons	Various	Various	\$17.50	16 $\frac{3}{4}$ -in. platter
Harvard College showing buildings, figures, etc.	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$62.50	10-in. plate
Harvard College	Unknown	Various	Various	\$35.00	6 $\frac{1}{2}$ -in. plate
Harvard College marked (Scudder's Museum)	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$60.00	6 $\frac{3}{4}$ -in. plate
Harvard College showing group of buildings	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$55.00	10-in. plate
Harvard College showing one building	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$45.00	5 $\frac{3}{4}$ -in. plate
Harvard Hall	J. & J. Jackson	Various	Flowers, bunches of roses	\$17.50	7-in. plate
Harvard University	Unknown	Blue	Flowers and scrolls		
Landing of Pilgrims	E. Wood & Sons	Light blue	Medallions and scrolls	\$30.00 \$105.00	10-in. plate dark blue pitcher
Massachusetts Hospital	R. Stevenson	Blue	Vine leaves		

Views of	Maker	Color	Border	Price	Size
Boston Lawrence Mansion	R. Stevenson	Blue	Vine leaves	\$70.00	19-in. platter marked "American Villa"
Boston, Mass. Hospital	R. Stevenson	Blue	Vine leaves	\$25.00	8 ½-in. plate
Boston Octagon Church	J. & W. Ridgway	Blue	Medallions of roses	\$27.50	10-in. soup plate
Boston Octagon Church	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$35.00	4-in. cup plate
Boston State House	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$55.00	4-in. cup plate
Boston State House	J. & J. Jackson	Pink	Bunches of roses	\$30.00	10-in. plate
Boston State House	Joseph Stubbs	Blue	Scrolls, eagles and flowers	\$90.00	14 ½-in. platter
Boston Mill Dam	Chas. Meigh	Various	Floral		
Ladies' Cabin	J. & T. Edwards	Various	"Boston Mails" series, medallions of steamships	\$4.00	10-in. plate
Gentlemen's Cabin, with three figures	J. & T. Edwards	Various	"Boston Mails" series, medallions of steamships	\$5.00	10-in. plate
Gentlemen's Cabin, with four figures	J. & T. Edwards	Various	"Boston Mails" series, medallions of steamships	\$5.00	10-in. plate
Boston State House	J. & W. Ridgway	Blue	Medallions of roses	\$225.00	5 ¼-in. plate
Boston State House	J. Rodgers & Son	Blue	Roses and forget-me-nots	\$45.00	9 ¾-in. plate
Boston State House with Chaise in foreground	J. Rodgers & Son	Blue	Roses and forget-me-nots	\$40.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Boston from Chelsea Heights	Wm. Ridgway	Blue	Small scale pattern, with bits of moss	\$65.00	7 1/2-in. plate
Boston Court House	Unknown	Various	Various		
Boston Court House	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$120.00	5 1/4-in. plate
Boston Court House	J. & W. Ridgway	Blue	Roses	\$95.00	10 1/2-in. platter (small crack)
Boston Harbor	Unknown	Blue	Various		
Boston from Dorchester Heights	Chas. Meigh	Blue	Sprays of moss		
Bunker Hill Monument	Unknown	Various	Various		
Battle of Bunker Hill	R. Stevenson	Blue	Vine leaves	\$475.00	12 1/2-in. platter (not proof)
Boston and Bunker Hill	Thomas Godwin	Various	Morning-glory and nasturtium		
Boston Hospital	R. Stevenson	Blue	Vine leaves	\$85.00	9-in. plate
Boston Hospital	J. & W. Ridgway	Blue	Medallions of roses	\$25.00	8 1/2-in. plate
Boston Hospital, Canal in foreground	R. Stevenson	Blue	Vine leaves	\$95.00	8 1/2-in. plate
Boston Insane Hospital	J. & W. Ridgway	Blue	Medallions of roses	\$50.00	7 1/4-in. plate
Mitchell & Freeman's China and Glass Warehouse, Chatham St., Boston	W. Adams & Son	Blue	Foliage	\$75.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Nahant Hotel, Near Boston	J. Stubbs	Blue	Scrolls, eagles and flowers	\$45.00	9 ½-in. plate
Nahant Hotel, Near Boston, with tree	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$80.00	8 ½-in. plate
Nahant Hotel, near Boston	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$40.00 \$210.00	8 ½-in. plate 15 ½-in. plate
Pittsfield Elm, Winter View	J. & R. Clews	Blue	Scrolls and flowers	\$210.00	15 ½-in. platter
St. Paul's Church Boston	J. & W. Ridgway	Blue	Medallions and roses	\$200.00	6 ¼-in. plate
VIEWS OF CONNECTICUT					
Deaf and Dumb Asylum	J. & W. Ridgway	Blue	Roses	\$45.00	14 ½-in. platter
Hartford, Conn.	J. & J. Jackson	Black	Roses	\$17.50	10-in. plate
Monte Video, Connecticut, United States	W. Adams & Sons	Pink	Roses, medallions and scrolls	\$12.50	8-in. plate
Monte Video, Hartford	J. & J. Jackson	Various	Flowers, bunches of roses	\$10.50	7-in. plate
New Haven, Conn.	J. & J. Jackson	Various	Floral	\$12.00	7-in. plate
Wadsworth Tower, Conn.	Unknown			\$325.00	11 ½-in. coffee pot
Wadsworth Tower Conn.	E. Wood & Sons	Blue		\$15.00	cup
Yale College, New Haven	Chas. Meigh	Sepia	Lace floral	\$22.50	9 ½-in. plate
Yale College and State House, New Haven	J. & J. Jackson	Blue	Roses	\$40.00	platter

DISTRICT OF COLUMBIA					
Views of	Maker	Color	Bordre	Price	Size
Mount Vernon, Seat of Late General Washington	E. Wood & Sons	Blue	Floral	\$120.00	6 ½-in. plate
Mount Vernon, Seat of the Late General George Washington	Unknown	Blue	Floral	\$12.50	6 ¾-in. pitcher
Old Capitol	Wood & Sons	Blue		\$90.00	7 ½-in. plate
Capitol at Washington	J. & W. Ridgway		Medallions of roses	\$70.00	20 ½-in. platter
Capitol at Washington	E. Wood & Sons	Blue	Border with shells with cockle shell	\$22.50	7 ½-in. plate
Capitol, Washington	W. Ridgway	Black	Small sprays of moss	\$125.00	19 ¼-in. platter
Capitol, Washington	Unknown	Various	Floral	\$12.50	13-in. wash bowl
Executive Mansion	Unknown	Various	Various		
Mount Vernon	Mellor Venables & Co.	Various	State Arms and flowers		
Mount Vernon	J. & R. Clews	Blue	Fifteen states with stars between		
Mount Vernon Man and Horse	Unknown	Various	Various		
Mount Vernon, Near Washington	J. & W. Ridgway	Blue	Medallions of roses	\$25.00	11-in. vegetable dish
Mount Vernon, Seat of the Late General Washington	E. Wood & Sons	Blue	Shell with cockle shell	\$120.00	7 ½-in. plate

Views of	Maker	Color	Border	Price	Size
Rear View of White House	Mellor Venables & Co.	Various	State Arms and flowers		
Site of Washington	Unknown	Dark blue	Floral	\$25.00	7 ½-in. plate
The Capitol Washington	Thomas Godwin	Various	Floral		
The President's House Washington	J. & J. Jackson	Pink	Flowers, bunches of roses	\$9.00	10-in. plate
Washington Capitol	See Medallion plates				
Washington Capitol	Ralph Stevenson	Blue	Vine leaves		
Washington Capitol	E. Wood & Sons	Other than dark blue	Various	\$20.00	7 ½-in. plate
Washington, District of Columbia	Unknown	Blue	Large flowers and scrolls		
Washington Vase	E. Wood & Sons	Various	Various		
Washington Capitol	R. Stevenson & Williams	Blue	Acorn and leaf or White embossed or Portraits of Washington, Lafayette, Jefferson and Clinton		
White House	Woods	Blue	Shells	\$20.00	6-in. plate
White House Washington	E. Wood & Sons	Blue	Shells	\$17.50	6-in. plate
White House Washington	Unknown	Various	Various		
White House with curved drive leading to house	J. & R. Clews	Blue	Fifteen states with stars between	\$16.00	8-in. plate

Views of	Maker	Color	Border	Price	Size
White House with figures in rowboat	J. & R. Clews	Blue	Fifteen states with stars between		
White House with sheep on lawn	J. & R. Clews	Blue	Fifteen states with stars between	\$17.00	10 ½-in. plate
GEORGIA VIEWS					
Bank of Savannah	R. Stevenson	Blue	Vine leaves	\$22.50	8 ½-in. platter
Bank, Savannah	J. & W. Ridgway	Blue	Medallions of roses	\$210.00	8 ¼-in. tray
INDIANA VIEWS					
Indianapolis, Indiana	Unknown	Blue	Large flowers and scrolls		
KENTUCKY VIEWS					
Louisville, Kentucky	Unknown	Blue	Large flowers and scrolls	\$120.00	12 ½-in. platter
Marine Hospital, Louisville, Ky.	E. Wood & Sons	Blue	Shells	\$35.00	9-in. platter
Port on the Ohio, Ky.	E. Wood & Co.	Various	Various		
Transylvania University, Ky.	E. Wood & Sons	Blue	Shells and cockle shells	\$210.00	9-in. plate
Transylvania University, Lexington, Ky.	E. Wood & Co.	Light blue	Various	\$4.00	10 ½-in. plate

Views of	Maker	Color	Border	Price	Size
LOUISIANA VIEWS					
City of New Orleans	R. Stevenson	Various	Lace pattern with roses		
Old Cathedral, New Orleans	Unknown				
MICHIGAN VIEWS					
Detroit, Michigan	Unknown	Blue	Large flowers and scrolls	\$330.00	18 ½-in. platter
NEW HAMPSHIRE VIEWS					
View Near Conway, New Hampshire, United States	W. Adams & Son	Various	Roses, medallions and scrolls	\$5.00	9-in. plate
John Conway House	Unknown	Light blue	Various	\$52.50	3 ½-in. cup plate
VIEWS OF NEW JERSEY					
Belleville	E. Wood & Sons	Blue	Shells and cockle shells		
Bellview on Passaic (Marked Hope Mill, Catskill, State of New York)	E. Wood & Sons	Blue	Shells	\$60.00	11 ½-in. tureen (N. Y. Bay on cover)
Delaware	Unknown	Blue	Floral		

Views of	Maker	Color	Border	Price	Size
Hoboken, New Jersey	Stubbs	Blue	Eagles and scrolls	\$85.00	13-in. platter
Near Newark	Unknown	Blue	Floral	\$35.00	6½-in. plate
Passaic Falls	E. Wood & Sons	Blue	Shells with cockle shells	\$10.00	tureen
Residence of Richard Jordan, New Jersey	Joseph Heath	Light blue	Floral and scrolls	\$60.00	9-in. plate
Stevens House, Hoboken, N. J.	Joseph Stubbs	Blue	Scrolls, eagles and flowers	\$45.00	8¾-in. plate
Stevens House, Hoboken, N. J., sheep and dogs	Joseph Stubbs	Blue	Eagles and scrolls	\$6.00	8½-in. plate
Trenton Falls	E. Wood & Sons	Blue	Shells with cockle shells	\$19.00	7½-in. plate
Trenton Falls	E. Wood & Sons	Other than dark blue	Various	\$9.00	7½-in. plate
Trenton Falls	E. Wood & Sons	Black	Fruit and flowers	\$6.00	8½-in. plate
Trenton Falls with Solitary Figure	E. Wood & Sons	Blue	Shells with cockle shells	\$22.00	8-in. plate
Trenton Falls (Three people on rock)	E. Wood & Sons	Blue	Shells	\$22.50	7½-in. plate
Delaware	J. Ridgway	Various	Stars		
Gilpins Mill on the Brandywine Creek	Wood & Sons	Blue	Shells	\$55.00	10-in. plate

NEW YORK STATE VIEWS				
Views of	Maker	Color	Border	Price
Albany	See list of Medallion plates			
Albany and Schenectady Railroad	W. Ridgway	Light blue	Small scale pattern, bits of moss	
Albany	E. Wood & Co.	Dark blue	Shell and cockle shell	\$75.00
Albany, New York	Unknown	Blue	Large flowers and scrolls	
Albany, New York (Primitive Ferry) Renssalaer Island	Unknown	Blue	Floral	\$50.00
Albany, New York	J. & J. Jackson	Various	Flowers, bunches of roses	
Albany Theatre	Unknown	Various	Various	10-in. plate
Albany, New York, Thorpe and Sprague	Unknown	Red	Floral	\$12.50
Aqueduct Bridge at Little Falls	Unknown	Various	Various	3 3/4-in. cup plate (poor condition)
Aqueduct Bridge at Rochester	Wood & Sons	Blue	Floral	\$65.00
Aqueduct Bridge at Rochester	See list of Medallion plates			
Baker's Falls	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$4.00
Baker's Falls Hudson River	J. & J. Jackson	Various	Flowers, bunches of roses	\$4.00
Buffalo	E. Wood & Sons	Black and white	Fruit and flowers	\$14.00
				9 5/8-in. vegetable dish

Views of	Maker	Color	Border	Price	Size
Catskill Mountains	W. Adams & Son	Black	Roses in baskets	\$12.50	10 ¼-in. plate
Catskill and Hope Mill	E. Wood & Sons	Dark blue	Border of shells, cockle shells outstanding	\$90.00	14-in. platter
Catskill Mountains Hudson River	E. Wood & Sons	Dark blue	Border of shells, cockle shells outstanding	\$65.00	10 ½-in. platter
Catskill Mountain House	E. Wood & Sons	Dark blue	Border of shells, cockle shells outstanding	\$32.50	10-in. plate
Catskill Mountain House	J. & J. Jackson	Mulberry	Floral	\$22.50	plate
Catskill Mountain House, United States	W. Adams & Sons	Pink	Roses in baskets	\$8.00	10-in. plate
Catskill Pine Orchard House	E. Wood & Sons	Dark blue	Border of shells, cockle shells outstanding	\$30.00	10-in. plate
Caldwell Lake George	W. Ridgway	Light blue or black	Small sprays of moss	\$17.50	7 ¾-in. plate
Caldwell, Lake George	Mellor Venables & Co.	Various	State Arms and flowers		
Catskills	E. Wood & Sons	Dark blue	Border of shells, cockle shells outstanding	\$90.00	10 ½-in. plate
Dutch Church, Albany	A. Stevenson	Blue	Flowers and small wreaths	\$195.00	9-in. vegetable dish
Dutch Church, Albany	See list under medallions				
Entrance of Canal into Hudson River at Albany	E. Wood & Sons	Blue	Flowers, poppies, etc.	\$70.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Erie Canal at Buffalo	R. Stevenson	Various	Lace pattern with roses	\$22.50	9 ½-in. pink plate
Erie Canal Inscription	See medallion list				
Entrance of Canal into Hudson River at Albany	See medallion list				
Erie Canal	Unknown	Blue	Floral	\$110.00	8-in. soup plate
Erie Canal at Albany	J. & R. Clews	Dark blue	Scrolls and flowers	\$32.50	10-in. plate
Erie Canal Acqueduct Bridge, Little Falls	Unknown	Blue	Floral	\$47.50	9 ½-in. plate
Eulogy plate De Witt Clinton Inscription	Unknown	Blue	Medallions, locks and canal boats	\$45.00	7 ½-in. plate
Falls of Niagara, United States	W. Adams & Sons	Various	Roses, medallions and scrolls		
From Fishkill on the Hudson River	J. & R. Clews	Various	Birds, flowers and scrolls	\$12.00	10 ½-in. plate
Near Fishkill on the Hudson River	J. & R. Clews	Pink	Birds, flowers and scrolls	\$16.00	10-in. plate
Near Fishkill	Unknown (probably Clews)	Blue	Floral	\$35.00	7 ¾-in. plate
Fort Edward Hudson River	J. & J. Jackson	Pink	Flowers, bunches of roses	\$5.00	5 ½-in. plate
Fort Edward on the Hudson River	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$6.00	10-in. plate
Fort Gansevoort New York	A. Stevenson	Blue	Flowers and small wreaths	\$26.00	5-in. plate
Fort Gansevoort	R. Stevenson	Blue	Vine leaves	\$95.00	7-in. plate

Views of	Maker	Color	Border	Price	Size
Fort Niagara, United States	W. Adams & Sons	Various	Roses, medallions and scrolls		
Fort Ticonderoga, New York	J. & J. Jackson	Various	Flowers, bunches of roses	\$12.50	8-in. tureen
Fort Hudson	Unknown	Other than dark blue	Various		
Fort Miller	J. & R. Clews	In differ- ent colors	Birds, flowers and scrolls	\$5.50	9-in. light blue plate
Fort Montgomery on the Hudson River	J. & R. Clews	In differ- ent colors	Birds, flowers and scrolls	\$6.00	9-in. blue plate
Fort Niagara	Unknown	Various	Various		
Hadley's Falls on the Hudson River	J. & R. Clews	In differ- ent colors	Birds, flowers, and scrolls	\$4.00	6-in. plate
Headquarters of the Juníata United States	W. Adams & Son	Black	Roses in baskets	\$5.00	10 1/4-in. plate
Highlands Hudson River	E. Wood & Sons	Blue	Shell and flowers, cockle shell prominent	\$205.00	12 1/2-in. platter
Highlands at Newburgh	E. Wood & Co.	Blue	Shell and flowers, cockle shell prominent	\$45.00	6 3/4-in. plate
Highlands at North River	Stubbs	Blue	Eagles and flowers	\$75.00	10-in. plate
Highlands at West Point	E. Wood & Co.	Blue	Shell and flowers, cockle shell prominent	\$60.00	6 3/4-in. plate
Hobart town	Unknown	Blue	Large flowers and scrolls	\$55.00	10-in. plate
Hudson River	J. & R. Clews	Brown	Various	\$9.00	5-in. plate

Views of	Maker	Color	Border	Price	Size
Hudson River, Near Sandy Hill	J. & R. Clews	In different colors	Birds, flowers, and scrolls	\$5.00	7 ½-in. blue plate
Hudson River View	J. & R. Clews	Sepia color	Birds, flowers, and scrolls	\$9.00	5-in. plate
Hudson City, New York	Chas. Meigh	Other than dark blue	Floral		
Hudson City Near. On the Hudson River	J. & R. Clews	Blue	Birds, flowers, and scrolls	\$17.50	13 ½-in. plate
Hudson City, on the Hudson River	J. & R. Clews	In different colors	Birds, flowers, and scrolls	\$7.00	9-in. plate
Hudson River Near Fishkill	E. Wood & Co.	Other than Dark Blue	Various	\$12.00	10 ¼-in. plate
Iron Works at Saugerties	J. & J. Jackson	Various	Floral		
Junction of Hudson and Sacandaga	A. Stevenson	Dark blue	Flowers and small wreaths	\$370.00	15 ¼-in. platter
Junction of Hudson and Sacandaga	J. & R. Clews	Red	Birds, flowers, and scrolls	\$7.00	6 ¾-in. plate
Lake George	W. Adams & Sons	Various	Medallions and flowers		
Lake George, New York	E. Wood & Co. E. Wood & Sons	Blue	Flowers and shells, cockle shell prominent	\$340.00	16 ½-in. platter
Little Falls	Chas. Meigh	Brown	Various	\$5.00	8 ½-in. plate
Little Falls at Luzerne	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$60.00	17 ½-in. platter
Little Falls Mohawk River	J. & J. Jackson	Various	Floral	\$9.00	10 ¼-in. plate

Views of	Maker	Color	Border	Price	Size
Little Falls, New York and Aqueduct Bridge	E. Wood & Sons E. Wood & Co.	Blue	Flowers, poppies, etc.	\$105.00	13 1/2-in. bowl
McDonough's Victory	E. Wood & Sons E. Wood & Co.	Blue	Flowers and shells, cockle shell omitted	\$60.00	10-in. plate
Military School, West Point, New York, United States	W. Adams & Sons	Various	Roses, medallions and scrolls	\$21.00	17 1/2-in. platter
Newburg, New York	J. & J. Jackson	Black	Roses	\$10.00	15 1/2-in. platter
Newburg, View from Ruggie's House	W. Ridgway	Light blue or black	Small sprays of moss	\$10.00	10 1/4-in. plate
Newburg on the Hudson River	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$20.00	20-in. platter
Niagara	See medallion list				
Niagara Falls	E. Wood & Co. E. Wood & Sons	Other than blue	Various	\$11.00	8-in. plate
Niagara Falls From American side	E. Wood & Co. E. Wood & Sons	Blue	Shells	\$380.00	15-in. platter
Niagara from Canadian side	See medallion list				
Niagara Falls, table rock	E. Wood & Sons	Blue	Shells	\$300.00	10-in. plate
On the Road to Lake George	A. Stevenson	Blue	Flowers and small wreaths. W. G. Wall	\$250.00	8 1/2-in. plate

Views of	Maker	Color	Border	Price	Size
Pass in Catskill Mountains	E. Wood & Co. E. Wood & Sons	Black	Fruit and flowers	\$8.00	12 ½-in. platter
Pass in the Catskills	E. Wood & Co. E. Wood & Sons	Blue	Shells	\$125.00	7 ½-in. plate
Peekskill Landing, Hudson River	W. Ridgway	Light blue	Sprays of moss		
Port Putnam, Hudson River, View from	W. Ridgway	Light blue or black	Sprays of moss		
Rochester, New York, Aqueduct Bridge	E. Wood & Sons	Blue	Flowers, poppies, etc.	\$65.00	7 ½-in. plate
Schenectady on the Mohawk River	W. Adams & Sons	Various	Roses, medallions and flowers		
Schenectady, Mohawk River	J. & J. Jackson	Pink	Flowers and roses	\$7.00	10-in. plate
Tappansee from Greensburg	E. Wood & Sons	Blue	Shell	\$230.00	9-in. vegetable dish
The Narrows from Fort Hamilton	Unknown	Other than dark blue	Various		
The Narrows from Fort Hamilton	W. Ridgway	Light blue or black	Small sprays of moss		
Troy from Mount Ida	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$12.00	10 ½-in. platter
Troy from Mt. Ida	A. Stevenson	Blue	Flowers and wreaths	\$35.00	9 ½-in. platter

Views of	Maker	Color	Border	Price	Size
Utica, New York	Thomas Godwin	Various	Floral		
Utica Plate	Unknown	Blue	Inscription	\$45.00	7 ½-in. plate
Undercliff, Near Cold Spring, New York	W. Ridgway	Light blue or black	Small sprays of moss		
Union Line Steamboat	E. Wood & Sons	Blue	Shells, cockle shells omitted	\$45.00	10-in. plate
Utica	Chas. Meigh	Various	Floral		
Utica	Unknown	Other than dark blue	Various		
West Point on the Hudson River	J. & R. Clews	Black	Birds, flowers and scrolls	\$8.00	7 ¾-in. plate
West Point Military Academy	E. Wood & Co. E. Wood & Sons	Blue	Shell and flowers, cockle shell prominent	\$350.00	10-in. vegetable dish
West Point Military School	W. Adams & Sons	Red	Roses in baskets	\$21.00	17 ½-in. platter

NEW YORK CITY VIEWS					
Views of	Maker	Color	Border	Price	Size
Alms House	A. Stevenson	Dark blue	Flowers and small wreaths, eagle flying on back. W. G. Wall.	\$82.50	12-in. platter
Alms House	A. Stevenson	Dark blue	Same as above except eagle is on perch	\$75.00	12-in. by 15-in. platter
Alms House	J. & R. Clews	Dark blue	Scrolls and flowers	\$90.00	8 ½-in. plate
Alms House	J. & W. Ridgway	Dark blue	Medallions and roses	\$75.00	12-in. plate
Alms House	R. Stevenson	Medium blue	Vine leaves		
Battery, New York	R. Stevenson	Dark blue	Vine leaves	\$190.00	7-in. plate
Battery, New York	Unknown	Various	Various		
Battery	J. & J. Jackson	Pink	Bunches of roses	\$25.00	7 ¾-in. plate
Beach at Brighton	E. Wood & Sons	Dark blue	Flowers, shells Name of scene on front		
Brooklyn Ferry	Thomas Godwin	Pink	Morning-glory and nasturtium	\$10.00	8 ½-in. plate

Views of	Maker	Color	Border	Price	Size
Brooklyn Heights view of New York	Clews	Dark blue	Scrolls and flowers, same view as Stevenson's		
Cadmus	E. Wood & Co.	Dark blue	Various shells. Name of view on front	\$37.50	3 ¾-in. cup plate
Cadmus	Unknown		Flowers, narcissus, etc.		
Cadmus at Anchor	E. Wood & Co.	Dark blue	Various shells and name of view on front	\$70.00 \$105.00	10-in. plate 4 ¾-in. plate
Cadmus under sail	E. Wood & Co.	Dark blue	Various shells and name of view on front	\$55.00	5 ¾-in. plate
Castle Garden, New York	Unknown	Blue			
Castle Garden, New York	J. & J. Jackson	Various	Flowers, bunches of roses	\$11.00	10-in. plate
Castle Garden and Battery	E. Wood & Sons	Dark blue	Border of shells, cockle shell outstanding	\$280.00	19-in. platter
Castle Garden	E. Wood & Sons	Dark blue	Ornamental	\$17.00	cup plate
"Chief Justice Mar- shall" Steamboat	E. Wood & Sons	Blue	Name of view on face. Cockle shell omitted	\$50.00	8 ½-in. plate
Church in New York Dr. Mason's	Stubbs	Dark blue	Scrolls, eagles and flowers	\$65.00	6-in. plate
City Hotel, New York	R. Stevenson & Williams	Dark blue	Vine leaves	\$75.00	8 ½-in. plate
Columbia College, New York	R. Stevenson & Williams	Dark blue	Vine leaves	\$15.00	6 ½-in. plate

Views of	Maker	Color	Border	Price	Size
Columbia College, New York	A. Stevenson	Blue	Scrolls and flowers	\$80.00	7 1/4-in. plate (scratched)
Columbia College, New York	A. Stevenson	Blue	Vine leaves	\$55.00	6 1/2-in. plate
Columbia College, New York	J. & R. Clews	Blue	Scrolls and flowers		
Custom House	J. & R. Clews	Blue	Eight scallops bearing names of 15 states with stars between		
Dix Cove on Gold Coast, N. Y. Bay. See Forts under New York City also the Narrows	E. Wood & Sons	Blue	Shells	\$210.00	10-in. tureen
Esplanade and Castle Garden, New York	R. Stevenson	Dark blue	Vine leaves	\$1100.00	17-in. platter
Fulton Market	Stevenson	Blue	Vine and oak leaves	\$240.00	gravy boat, cover and ladle
Fulton Steamboat	Unknown	Blue	Flowers, narcissus, etc.	\$90.00	10 1/2-in. plate
Merchant's Exchange, Burning	Unknown	Gray	Phoenix and engine	\$15.00	10 1/2-in. plate
Merchant's Exchange, Ruins	Unknown	Light blue	Phoenix and engine	\$30.00	9-in. plate
New York, United States	W. Adams & Sons	Various	Roses, medallions and scrolls	\$5.00	6-in. plate
New York Bay	Stubbs	Blue	Eagle and flowers	\$180.00	8 1/2-in. plate
New York Bay	E. Wood & Sons	Blue	Shell		

Views of	Maker	Color	Border	Price	Size
New York Bay	J. & R. Clews	Blue	Scrolls and flowers		
New York from Brooklyn Heights	A. Stevenson	Blue	Two views, one for plates, one for platters	\$420.00 \$420.00	10 ¼-in. plate 16 ½-in. platter
New York City Hall	J. & J. Jackson	Brown	Rose	\$15.00	10 ¼-in. plate
New York City Hall	J. & W. Ridgway	Dark blue	Medallions and flowers. Name of view on back	\$52.50	7 ¼-in. plate
New York City Hall	A. Stevenson	Blue	Flowers, scrolls and small wreaths. W. G. Wall	\$45.00	7 ¼-in. plate
New York City Hall	A. Stevenson	Blue	Vine leaves		
New York City Hall	Stubbs	Blue	Flowers and eagles	\$27.00	10-in. plate
New York City Hall	Chas. Meigh	Various	Floral		
New York City Hall	Clews	Blue	Scrolls and flowers	\$27.50	6-in. pitcher
New York Coenties Ship, Burning	Chas. Meigh	Brown	Floral	\$22.50	7 ½-in. plate
New York Hospital	R. Stevenson	Blue	Vine leaves		
New York Insane Asylum	Clews	Blue	Flowers and scrolls		
New York (Man and woman in foreground)	W. Adams & Sons	Red	Medallion of sailor and ship	\$5.00	6-in. plate
New York Murray St. Dr. Mason's Church buildings adjoining	A. Stevenson	Dark blue	Flowers and small wreaths of flowers. W. G. Wall	\$310.00	10-in. soup plate
New York from Staten Island	E. Wood & Sons E. Wood & Co.	Other than blue	Various		

Views of	Maker	Color	Border	Price	Size
New York View from the Bay	J. & R. Clews	In different colors	Birds, flowers and scrolls		
New York View of Governor's Island	J. & R. Clews	In different colors	Birds, flowers and scrolls		
New York from Weehawken	A. Stevenson	Blue	Flowers and wreaths of small flowers. W. G. Wall	\$810.00	19 ½-in. platter
New York from Weehawken	Unknown	Various	Various		
Park Theatre, New York	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$120.00	11-in. plate
Park Theatre, New York	John Geddis			\$55.00	10-in. soup plate
Park Theatre, New York	Stubbs	Blue	Eagles	\$60.00	6-in. plate
Scudders American Museum	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$105.00	8 ½-in. plate
St. Paul's Church, New York	R. Stevenson & Williams	Blue	Large flowers. Portrait of Clinton	\$120.00	6 ½-in. plate
St. Patrick's Cathedral, New York	A. Stevenson	Dark blue	Flowers, scrolls and small wreaths	\$150.00	6-in. plate
St. Patrick's Cathedral, Mott. St. New York	Unknown	Blue		\$150.00	13 ¼-in. platter
View from Governor's Island	A. Stevenson	Blue	Floral	\$1350.00	10-in. soup plate

Views of	Maker	Color	Border	Price	Size
View of Hurlgate East River	Stubbs	Blue	Eagle borders		
VIEWS OF OHIO					
Chillicothe, Ohio, Cows in foreground	Unknown	Blue	Large flowers and scrolls	\$120.00	19 ½-in. platter
Chillicothe, Ohio, Three boatmen on river	Unknown	Blue	Large flowers and scrolls	\$125.00	10 ¼-in. platter
"Cincinnati" China (One of Washing- ton's set)		Red, green and gold		\$1250.00	9 ½-in. plate
Columbus, Ohio	Unknown	Blue	Large flowers and scrolls	\$360.00	14 ½-in. platter
Sandusky, Ohio	Unknown	Blue	Large flowers and scrolls	\$650.00	16 ½-in. platter
White Sulphur Springs, Town of Delaware, Ohio	J. & J. Jackson	Various	Flowers, bunches of roses	\$7.00	9-in. plate
VIEWS OF PENNSYLVANIA					
Bank of United States	Joseph Stubbs	Blue	Scrolls, eagles and flowers	\$40.00	10-in. plate
Columbia Bridge, Pennsylvania	Thomas Godwin	Various	Morning-glory and nasturtium		
Columbia Bridge On Susquehanna	W. Ridgway	Light blue or black	Small sprays of moss		
Dam and Water Works, Philadelphia Side Wheel	Unknown	Blue	Fruit and flowers	\$47.00	7 ½-in. pitcher

Views of	Maker	Color	Border	Price	Size
Dam and Water Works, Philadelphia Stern Wheel	Unknown	Blue	Fruit and flowers	\$40.00	10-in. plate
Deaf and Dumb Asylum	J. & J. Jackson	Various	Floral	\$20.00	9-in. plate
Deaf and Dumb Asylum, Philadelphia	Unknown	Pink	Floral	\$11.00	plate
Delaware Water Gap	W. Ridgway	Light blue or black	Sprays of moss		
Emigrant Wagon	Stevenson	Blue	Acorns and oak leaves	\$140.00	10-in. plate
Fairmount In Philadelphia	Stubbs	Blue	Eagles and scrolls	\$90.00	20-in. platter
Fairmount Water Works	J. & R. Clews	Various	Various	\$4.00	7 ½-in. plate
Fairmount Water-works, Pennsylvania	E. Wood & Co. E. Wood & Sons	Other than blue	Various	\$30.00	10-in. plate
Franklin's Tomb	E. Wood & Sons	Blue	Shells with cockle shell	\$25.00	8-in. plate
Girard's Bank, Philadelphia	J. & J. Jackson	Various	Floral	\$10.00	6-in. plate
Highlands In Philadelphia	Stubbs	Blue	Eagles and scrolls	\$15.00	6 ½-in. plate
Library, Philadelphia	J. & W. Ridgway	Blue	Medallions and roses	\$30.00	9-in. plate
Masonic Hall, Philadelphia	Ridgway	Blue		\$100.00	7-in. plate

Views of	Maker	Color	Border	Price	Size
Masons Temple, Philadelphia	Unknown	Blue	Floral		
Mendenhall Ferry	Joseph Stubbs	Blue	Scrolls, eagles and flowers	\$250.00	16 1/2-in. platter
Penitentiary at Allegheny, Pa.	J. & R. Clews	In different colors	Birds, flowers and scrolls	\$16.00	15-in. Brown platter
Pennsylvania Hospital, Near Philadelphia	J. & W. Ridgway	Blue	Medallions of roses	\$100.00	18 1/2-in. platter
Pennsylvania Hos- pital, Pennsylvania	W. Ridgway	Light blue or black	Small sprays of moss		
Philadelphia Near Fairmount	J. Stubbs	Blue	Scrolls, eagles and flowers	\$35.00	10-in. plate
Philadelphia Water Works	R. Stevenson & Williams	Blue	Oak leaves and acorns	\$45.00	10-in. plate
Pittsburgh, Pennsyl- vania, Steamboat	J. & R. Clews	Purple	Birds, flowers and scrolls	\$32.00	19 1/2-in. platter
Pittsburgh view with three steamboats	J. & R. Clews	Brown	Birds, flowers and scrolls	\$10.00	10 1/2-in. plate
Schuylkill Fishing Club	Unknown	Brown		\$200.00	9-in. gravy boat
Schuylkill Water Works	Thomas Godwin	Various	Morning-glory and nasturtium		
Schuylkill Water Works	Chas. Meigh	Various	Morning-glory and nasturtium		

Views of	Maker	Color	Border	Price	Size
State Capitol Harrisburg	S. Tams	Medium blue	Foliage		
Stauntons Church	J. & W. Ridgway	Dark blue	Medallions of roses	\$25.00	8 ¼-in. plate
The Race Bridge Philadelphia	J. & J. Jackson	Pink	Roses	\$8.00	9-in. plate
The Water Works, Philadelphia	J. & J. Jackson	Light blue	Roses	\$15.00	7 ¾-in. plate
United States Hotel	S. Tams	Blue	Foliage and tree	\$47.50	10-in. plate
United States Hotel	Adams	blue		\$50.00	10 ¼-in. plate
Upper Ferry Near Philadelphia	J. Stubbs	Blue	Scrolls, eagles and flowers	\$60.00	18 ¾-in. platter
Vale of Wyoming, Wilkesbarre	W. Ridgway	Light blue or black	Small sprays of moss		
View Near Philadelphia	Unknown	Blue	Large flowers and scrolls	\$17.50	10-in. plate
Woodlands, Near Philadelphia	Stubbs	Dark blue	Eagles and scrolls	\$120.00	11 ½-in. plate
Wright's Ferry	Unknown	Blue	Largey flowers and scrolls	\$40.00	9-in. plate
RHODE ISLAND VIEWS					
Fort Conanicut, Rhode Island	J. & J. Jackson	Various	Floral	\$12.00	9-in. plate

VIEWS OF VIRGINIA					
Views of	Maker	Color	Border	Price	Size
Charlston Exchange, Virginia	Ralph Stevenson	Blue	Vine leaves	\$65.00	7 ¼-in. vegetable dish
Charlston Exchange, Virginia	J. & W. Ridgway	Blue	Medallions of roses	\$90.00	6 ½-in. tray marked "Insane Hospital"
Harper's Ferry Potomac Side	W. Ridgway	Various	Sprays of moss	\$8.50	10-in. plate
Harper's Ferry United States	W. Adams & Sons	Various	Medallions of roses		
Natural Bridge Virginia	E. Wood & Co.	Other than dark blue	Various	\$14.00	10 ¼-in. plate
Richmond, Virginia	J. & J. Jackson	Various	Floral	\$12.00	9-in. plate
Richmond, Virginia	Unknown	Blue	Large flowers and scrolls		
Richmond Court House	J. & J. Jackson	Various	Floral		
Shannondale Springs, Virginia	J. & J. Jackson	Various	Flowers, bunches of roses	\$4.00	9-in. pink plate
Shannondale Springs, Virginia, United States	W. Adams & Sons	Red	Roses in basket	\$6.00	8-in. plate
Valley of the Shenandoah, from Jefferson Rock	W. Ridgway	Light blue or black	Small sprays of moss		
Virginia	Unknown	Black		\$15.00	10-in. platter

SYNTAX DESIGNS

Views of	Maker	Color	Border	Price	Size
Dr. Syntax disputing bill with the Landlady	J. & R. Clews	Dark blue	Large Flowers with small scrolls	\$35.00	10-in. plate
Dr. Syntax copying the Wit of the Window	J. & R. Clews	Dark blue	Large Flowers with small scrolls	\$35.00	10-in. plate
Dr. Syntax bound to a Tree by a Highwayman	J. & R. Clews	Dark blue	Large flowers and small scrolls	\$40.00	gravy-boat
Dr. Syntax Sketching from Nature	J. & R. Clews	Blue	Large flowers and small scrolls	\$20.00	5 ½-in. plate
Doctor Syntax entertained at College	J. & R. Clews	Blue	Large flowers and small scrolls	\$250.00	9 ½-in. vegetable dish
Doctor Syntax Sketching the Lake	J. & R. Clews	Blue	Large flowers and small scrolls	\$27.50	3 ½-in. cup plate
Doctor Syntax sells Grizzle	J. & R. Clews	Blue	Large flowers and small scrolls	\$120.00	12 ¼-in. platter
Doctor Syntax Reading his Tour	J. & R. Clews	Blue	Large flowers and small scrolls	\$35.00	9-in. plate
Doctor Syntax Returned from his Tour	J. & R. Clews	Blue	Large flowers and small scrolls	\$40.00	9-in. plate
Doctor Syntax taking possession of his Living	J. & R. Clews	Blue	Large flowers and small scrolls	\$45.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Doctor Syntax Mis-takes a Gentleman's House for an Inn	J. & R. Clews	Blue	Large flowers and small scrolls	\$35.00	10-in. plate
Doctor Syntax and the Dairymaid	J. & R. Clews	Blue	Large flowers and small scrolls	\$32.00	5 ½-in. plate
Doctor Syntax Set-ting out on his Second Tour	J. & R. Clews	Blue	Large flowers and small scrolls	\$1200.00	10-in. soup tureen
Doctor Syntax and the Gypsies	J. & R. Clews	Blue	Large flowers and small scrolls	\$45.00	11-in. vegetable dish
Doctor Syntax and the Bees	J. & R. Clews	Blue	Large flowers and small scrolls	\$30.00	10-in. plate
Doctor Syntax Paint-ing a Portrait of his Landlady	J. & R. Clews	Blue	Large flowers and small scrolls	\$40.00	10-in. plate
Doctor Syntax Set-ting out in Search of a Wife	J. & R. Clews	Blue	Large flowers and small scrolls	\$35.00	10-in. plate
Doctor Syntax and the Blue-Stocking Beauty	J. & R. Clews	Blue	Large flowers and small scrolls	\$55.00	6 ¾-in. plate
Doctor Syntax turned Nurse	J. & R. Clews	Blue	Large flowers and small scrolls	\$32.50	8-in. plate
Doctor Syntax Pre-senting a Floral Offering	J. & R. Clews	Blue	Large flowers and small scrolls	\$32.50	6 ¾-in. plate
Doctor Syntax Star-Gazing	J. & R. Clews	Blue	Large flowers and small scrolls	\$25.00	9-in. plate

Views of	Maker	Color	Border	Price	Size
The Harvest Home	J. & R. Clews	Blue	Large flowers and small scrolls	\$260.00 \$300.00	19-in. platter 21 ½-in. platter
The Garden Trio	J. & R. Clews	Blue	Large flowers and small scrolls	\$30.00	5 ½-in. plate
The Advertisement for a Wife	J. & R. Clews	Blue	Large Flowers with small scrolls	\$125.00	11 ½-in. platter
Pat in the Pond	J. & R. Clews	Blue	Large flowers and small scrolls	\$425.00	19-in. platter
Death of Punch	J. & R. Clews	Blue	Large flowers and small scrolls	\$35.00	9 ¾-in. plate
A Noble Hunting Party	J. & R. Clews	Blue	Large flowers and small scrolls	\$330.00	17-in. platter
J. & R. CLEWS—THE WILKIE DESIGNS					
The Valentine	J. & R. Clews	Blue	Flowers and small scrolls	\$40.00	15-in. platter
The Escape of the Mouse	J. & R. Clews	Blue	Flowers and small scrolls	\$18.00	10-in. plate
Christmas Eve	J. & R. Clews	Blue	Flowers and small scrolls	\$35.00	9-in. plate
Playing At Draughts	J. & R. Clews	Blue	Flowers and small scrolls	\$30.00	9 ¾-in. plate
Letter of Introduction	J. & R. Clews	Blue	Flowers and small scrolls	\$45.00	12-in. platter
Rabbit on the Wall	J. & R. Clews	Blue	Flowers and small scrolls	\$25.00	10-in. plate
The Errand Boy	J. & R. Clews	Blue	Flowers and small scrolls	\$280.00	19-in. platter
J. & R. CLEWS—DON QUIXOTE DESIGNS					
Don Quixote	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$17.00	9-in. plate
Don Quixote and Princess	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$24.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Don Quixote and Shepherdess	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$25.00	10-in. plate
Don Quixote and Sancho Panza	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$25.00	9-in. plate
Knighthood conferred on Don Quixote	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$26.00	10-in. plate
Library of Don Quixote	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$21.00	10-in. plate
Membrino's Helmet	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$20.00	10-in. plate
Knight of the Wood	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$42.50	16½-in. platter
Sancho and Dapple	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$20.00	9-in. plate
Sancho Panza and the Messenger	J. & R. Clews	Dark blue	Flowers and scrolls	\$27.00	10-in. plate
Sancho Panza at Boar Hunt	J. & R. Clews	Dark blue	Flowers and scrolls	\$30.00	9-in. plate
Sancho Panza's De-bate with Teresa	J. & R. Clews	Dark blue	Flowers and scrolls	\$22.00	10-in. plate
Sancho Panza and the Duchess	J. & R. Clews	Dark blue	Flowers and scrolls	\$40.00	18½-in. platter
Sancho Panza hoisted in a blanket	J. & R. Clews	Dark blue	Flowers and scrolls	\$21.00	9-in. plate
Sancho Panza, the Priest and the Barber	J. & R. Clews	Dark blue	Flowers and scrolls	\$15.00	9-in. plate

Views of	Maker	Color	Border	Price	Size
Peasant Girl mistaken for Lady Dulcinea	J. & R. Clews	Dark blue	Flowers and scrolls	\$35.00	9-in. plate
The Shepherd Boy	J. & R. Clews	Dark blue	Flowers and scrolls	\$30.00	10-in. plate
The Repose in the Wood	J. & R. Clews	Dark blue	Flowers and scrolls	\$25.00	9-in. plate
The Enchanted Barque	J. & R. Clews	Dark blue	Flowers and scrolls	\$30.00	10-in. plate
Attack upon the Mills	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$25.00	10 ½-in. plate
Zanguesian Conflict	J. & R. Clews	Dark blue	Flowers and scrolls with a scallop of beading	\$30.00	10 ½-in. plate
MEDALLION AND OTHER PORTRAIT PLATES—INCLUDING TWO PORTRAITS					
Albany Capitol, Little Falls Aqueduct Bridge. Jefferson and Clinton	R. Stevenson & Williams	Blue			
Painbridge, with motto—"Avast,"—etc.	Unknown	Blue			
Poston Hospital. Rochester Aqueduct Bridge. Jefferson and Lafayette	R. Stevenson	Blue		\$65.00	plate
Boston Hospital. Rochester Aqueduct Bridge. Jefferson and Clinton	R. Stevenson	Blue			8 ½-in. plates

Views of	Maker	Color	Border	Price	Size
Boston Hospital, Washington and Clinton and entrance at the Erie Canal into the Hudson at Albany.	R. Stevenson & Williams	Blue		\$72.50	8 ½-in. plate
Brown, with View of Niagara and Emblems.	Unknown		Blue scallop edge	\$70.00	8 ½-in. plate
Capitol at Washington. Rochester Aqueduct Bridge. Jefferson and Lafayette.	Stevenson	Blue			
Clay, Henry	S. Tams & Co.	Blue	Portrait		
Columbus with dogs and Indian. Tents and boats in distance.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus with fleet in distance. Three figures in foreground.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus with fleet in distance. Two figures in foreground.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus. Indians shooting at bird, seated figures also.	W. Adams & Son	Various	Medallions, animals and flowers		

Views of	Maker	Color	Border	Price	Size
Columbus Landing. Two Indians seated in foreground, white men walking up from beach.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus and Mounted Soldiers. Five Indians, etc.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus. Squaw seated and Indian standing. Fleet at anchor.	W. Adams & Son	Various	Medallions, animals and flowers		
Columbus. Tent view. Columbus and horse, four tents, and two Indians.	W. Adams & Son	Various	Medallions, animals and flowers		
Capitol at Washington. Erie Canal at Albany. Washington and Clinton.	Stevenson	Blue			9-in. plate
Columbia College, N. Y. Jefferson.	Stevenson	Blue	Floral	\$130.00	6 ½-in. plate
Captain Jones, of the "Macedonian."	Unknown	Blue			
Capitol at Washington. Little Falls Aqueduct Bridge. Washington and Lafayette.	Stevenson	Blue		\$85.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
City Hotel, N. Y. At base either Little Falls Aqueduct Bridge or Rochester Aqueduct Bridge; or Erie Canal at Albany. Washington and Lafayette.	R. Stevenson & Williams	Blue		\$220.00	8 ½-in. plates
Erie Canal at Albany, or Aqueduct Bridge at Little Falls. Boston Hos- pital. Washington and Clinton.	R. Stevenson & Williams	Blue		\$72.00	8 ½-in. plate
Entrance into Erie Canal at Albany. Gov. Clinton Medal- lion.	Unknown	Blue	Floral	\$32.00	7 ½-in. plate
Faulkbour Hall. At base either Rochester or Little Falls Aqueduct Bridge. Washington and Clinton.	A. Stevenson	Blue			9-in. plates
Franklin.	Unknown	Various			
Franklin as to light- ning with a kite.	Unknown	Blue	Various	\$22.00	10 ½-in. pitcher (repaired)
Franklin flying kite.	Wood & Sons	Various	Various	\$17.50	3 ½-in. cup plate
Franklin's Proverbs.	J. & G. Meaken	Black	Alphabet in white		

Views of	Maker	Color	Border	Price	Size
He that by the Plow.				\$2.50	6 ¾-in. plate
Now I have a sheep and cow.				\$2.50	5 ¾-in. plate
Keep thy Shop.				\$3.00	5 ¾-in. plate
Free trade.				\$10.00	6 ¼-in. plate
Decoration of Wiege.				\$11.00	9 ¼-in. plate
Franklin's Tomb.	E. & G. Phillips	Blue	Foliage	\$25.00	3 ½-in. cup plate
General Jackson.	Unknown	Blue			
General W. H. Harrison.	S. Tams & Co.	Blue	Portrait		
Harrison Log Cabin.	Unknown	Various			
Hull, Captain of the Constitution.	Unknown	Black, blue		\$85.00	9 5/8-in. plate
Jackson "Hero of New Orleans."	Unknown	Blue			
Jackson, Andrew	E. Wood & Sons	Black	Floral	\$17.50	3 ¾-in. cup plate
Kosciusko's Tomb.	W. Ridgway	Light blue	Sprays of moss		
Lafayette at Washington's Tomb.	Wood & Sons	Blue	Floral	\$52.00	10-in. plate
Lafayette at Washington's Tomb.	Harris & Chauncey	Blue		\$12.00	8 ½-in. plate
Bust of Lafayette.	Clews	Blue		\$27.50	4 ½-in. cup plate
Lafayette Portrait.	A. Stevenson	Blue	Scrolls and flowers		

Views of	Maker	Color	Border	Price	Size
Portrait of Lafayette (Greenfield's)	Clews	Blue	Floral	\$25.00	4-in. cup plate
Lafayette (small head with inscription), "He was born at Auvergne."	Unknown	Blue			
Lafayette the Nation's Guest.	Stevenson	Blue		\$105.00	6 ½-in. plate
Lafayette Welcome, etc.	Unknown			\$425.00	6-in. pitcher
Lafayette Welcome to Land of Liberty.	R. Stevenson & Williams	Blue		\$125.00	plate
La Grange, East View	E. Wood & Sons	Blue		\$97.50	10-in. platter
La Grange, N. W. View.	E. Wood & Sons	Blue	Hollyhocks and grapes		
La Grange, Residence of Marquis Lafayette.	E. Wood & Sons	Blue	Floral	\$55.00	10-in. plate
La Grange, S. W. View.	E. Wood & Sons	Blue	Hollyhocks and grapes	\$310.00	19-in. platter
Landing of Lafayette.	Clews	Blue	Scrolls and flowers	\$380.00	18-in. platter
Landing of Lafayette.	Clews	Blue	Scrolls and flowers	\$65.00	3 ½-in. cup plate
Landing of Lafayette.	Clews	Blue	Scrolls and flowers	\$220.00	wash bowl and pitcher

Views of	Maker	Color	Border	Price	Size
Little Falls Aqueduct Bridge.	R. Stevenson & Williams	Blue		\$82.50	6 ½-in. plate
"Chancellor Livingston."	Clews	Blue		\$50.00	cup and saucer
"Chancellor Livingston." Steamboat.	E. Wood & Sons	Blue	Flowers and scrolls		
Lovejoy (Reproductions of this plate have been made).	Unknown	Blue	Eagles and emblems	\$20.00	10 ½-in. plate
McDonough's Victory.	E. Wood & Sons	Blue	Shells	\$60.00	10 ¼-in. plate
Niagara. Erie Canal at Albany. Washington and Clinton.	A. Stevenson	Blue			10-in. plate
Park Theatre, New York. At base either Rochester, or Little Falls Aqueduct Bridge.	R. Stevenson & Williams			\$360.00	9-in. plates 10-in. plates
Park Theatre, New York. Little Falls Aqueduct Bridge. Jefferson and Clinton.	R. Stevenson & Williams			\$260.00	9-in. plates 10-in. plate
Penn and Indian standing, man seated, squaw lying down.	Thomas Green	Various	Geometric patterns in pointed design	\$15.00	10 ½-in. plate

Views of	Maker	Color	Border	Price	Size
Penn and man standing, Indian and squaw also standing.	Thomas Green	Various	Geometric patterns in pointed design	\$18.00	11-in. plate
Penn and man standing. Three Indians seated and lying down.	Thomas Green	Various	Geometric patterns in pointed design	\$7.00	10-in. plate
Penn seated. Two figures standing, squaw kneeling.	Thomas Green	Various	Geometric patterns in pointed design	\$16.00	9-in. plate
Penn standing. Other figures and man kneeling.	Thomas Green	Various	Geometric patterns in pointed design	\$14.00	10 ½-in. plate
Penn standing with two other figures, squaw kneeling.	Thomas Green	Various	Geometric patterns in pointed design	\$7.00	9-in. plate
Penn's tree.	Unknown	Blue	Large flowers and scrolls		11-in. plate
Perry, (small head).	Unknown	Blue	Floral		
Perry, full figure, also with motto, "We have met the enemy and they are ours."	Unknown	Blue	Floral		
Pike, (small head with motto) "Be ready," etc.	Unknown			\$100.00	10-in. plate
Pike, Capt. "Always be ready," etc.	Unknown	Pink		\$72.00	9 ⅝-in. plate

Views of	Maker	Color	Border	Price	Size
Pike, General	Unknown			\$100.00	10-in. plate
Pike and Hull, Capt.	Unknown			\$310.00	5 ¾-in. pitcher
Slimkin and Marshall	Unknown	Pink		\$11.00	9 ¼-in. plate
St. Paul's Chapel, N. Y. Rochester Aqueduct Bridge, Clinton.	R. Stevenson & Williams	Blue		\$92.50	6-in. plates
St. Paul's Chapel, New York.	R. Stevenson & Williams	Blue	Medallion and Washington	\$120.00	6 ¼-in. plate
Washington and Lafayette. (Two portraits in center, surrounded by heavy scrolls.)	R. Stevenson & Williams	Blue		\$35.00	10-in. plate
Washington and Lafayette.	Unknown	Black	Eagle, 19 stars	\$22.50	7 ½-in. plate
Washington and Lafayette Portrait.	R. Stevenson & Williams	Blue	Floral	\$170.00	10-in. plate
Washington's Memorial.	E. Wood & Sons	Pink	Urn and willow	\$3.75	7 ½-in. plate
Washington's Tomb.	T. Mayer	Blue	Foliage		
Washington's Tomb.	Mellor Venerables & Co.	Various	State Arms and flowers		
Washington's Tomb. Mount Vernon.	W. Ridgway	Light blue	Sprays of moss	\$18.00	10-in. plate

MEDALLION AND OTHER PORTRAIT PLATES—FOUR PORTRAITS

Views of	Maker	Color	Border	Price	Size
Either entrance of Erie Canal into the Hudson at Albany, or Rochester Aqueduct Bridge. Washington, Jefferson, Lafayette, and Clinton. Faulkbour Hall.	A. Stevenson	Blue	Roses		9-in. and 10-in. plates
Either Erie Canal at Albany, or Rochester Aqueduct Bridge. Washington, Jefferson, Lafayette, and Clinton. Niagara.	A. Stevenson	Blue		\$75.00	10-in. plates
Park Theatre, New York. Washington, Lafayette, Jefferson, and Clinton.	R. Stevenson & Williams	Blue			10-in. plates
Albany Theatre. Washington, Jefferson, Lafayette and Clinton.	R. Stevenson & Williams	Dark blue			vegetable dish
Aqueduct Bridge, Little Falls. Washington, Lafayette, Jefferson, and Clinton	R. Stevenson & Williams	Blue		\$40.00	10-in. plate

Views of	Maker	Color	Border	Price	Size
Capitol at Albany. Washington, Clinton, Chancellor Kent and Peter Stuyvesant.	R. S. W.	Blue			
Either Aqueduct Bridge at Rochester, or at Little Falls, or Entrance of Erie Canal into the Hud- son at Albany.				\$360.00	10-in. plate
Rochester Aqueduct Bridge. Washing- ton, Lafayette, Jef- ferson and Clinton. Windsor Castle.	R. Stevenson & Williams	Blue			17-in. platter
Rochester Aqueduct Bridge on one side. Erie Canal at Albany on the other side. Washington, Jeffer- son, Lafayette and Clinton.	R. Stevenson & Williams	Blue			pitcher
Writtle Lodge. Washington, Jeffer- son, Lafayette and Clinton.	A. Stevenson	Blue	Rose border at base	\$300.00	10½-in. soup plates

MISCELLANEOUS				
Views of	Maker	Color	Border	Price
American Flag.	Unknown			Size
American Marines.	George Ashworth	Brown and white	Ships	\$3.75 9 ½-in. plate
American Scenery.	J. & J. Jackson	Light blue	Roses	\$25.00 4-in. cup plate
America Triumphant.	Unknown			
Capitol Buildings of Different States.	Mellor, Venables & Co.	Various	State Arms and flowers	
Capture of Serapis.	R. & N. Co.			\$35.00 10-in. plate
Constitution (First Amendment).	Unknown	Medium blue	Eagle and motto	\$11.00 9 ¼-in. plate
First Locomotive.	Unknown	Dark blue	Floral	\$40.00 3 ¼-in. cream ewer
Headwater of the Juniata, United States.	W. Adams & Sons	Black and white	Roses in baskets	\$5.00 10 ¼-in. plate
Humphreys, United States.	W. Adams & Sons	Various	Medallions of roses	
Kent East Indian.				\$20.00 9-in. plate
Log Cabin, end view.	John Ridgway	Various	Stars	
Log Cabin (side view with plow).	John Ridgway	Brown	Stars	\$3.75 9-in. plate

Views of	Maker	Color	Border	Price	Size
Log Cabin (side view without plow).	John Ridgway	Brown	Stars		
Lovejoy (reproductions of this plate have been made).	Unknown	Light blue	Eagles and emblems	\$50.00	10 1/2-in. plate
Lowell Railroad.	Unknown	Dark blue		\$27.50	5 1/4-in. bowl
Millennium Plate.	J. & G. Meakin	Pink and white	Fruit, flowers and eye	\$17.50	3 3/4-in. cup plate
Morman Tabernacle.	Unknown	Varies			
Morman Tabernacle. (dealer quotes).	J. Twigg	Light blue		\$100.00	9-in. plate
Monterey.	Joseph Heath & Co.	Various			
Peace and Plenty.	Clews	Dark blue	Fruit and flowers	\$27.50	10-in. plate
Pickett's Charge, Gettysburgh.	Meigh	Deep blue	Oak leaves and portraits of Generals	\$25.00	13-in. platter
Primitive Methodist Preachers.	Unknown				
Ships in Line of the Downs (Vessel with U. S. Flag).	E. Wood & Sons	Dark blue	Shells	\$11.00	10-in. plate (chipped)

GLASS

HAVE you ever thought of the necessity for glass? We can hardly realize a house without glass windows, though in the early days, and well into the 17th century, oil paper, thin cloth, and oil skins took the place of glass for the windows. We could perhaps get along without glassware for our table, but there are no substitutes for electric light bulbs, lamp chimneys, lenses for scientific purposes such as astronomy, and chemistry. Medicine and other sciences would be much handicapped in their progress without the microscope; we would know little of the universe without the telescope. Our knowledge of many scientific facts would be undeveloped and photographs would not be possible without the aid of the glass lens. Glass has been known to the world for thousands of years, but it has only become cheap enough for common use within the last hundred years or so. Some very exquisite glass was made by the Romans. Italy also produced many beautiful pieces, as well as Constantinople. The art of glass-making was introduced into Western Europe from the East and soon became widespread. Venetian is known everywhere. Not very long ago the fact that a man had glass windows in his house denoted that he was a man of wealth, and he was taxed accordingly on the number of these windows.

In Western Europe, Kings gave special privileges to glass-makers who were men of great pride. These skilled workmen made pieces of glass that were prized by people of wealth more than gold or silver.

The beauties in old glass are far too numerous to mention. In some of the antique shops and in many of the museums there are fine specimens of Stiegel, Wistarberg, South Jersey, Sandwich, and other choice pieces. It is well to study the characteristics of these pieces, and in so doing you will meet and come in contact with collectors and connoisseurs who are almost always willing to tell you some interesting facts about it.

EARLY AMERICAN GLASS WORKS, ESTABLISHED
PRIOR TO 1800.

The first Glass works established in this country were at Jamestown, Virginia, about one mile from town, and records show the date was about 1607. The next glass house was established in 1622 for the purpose of manufacturing beads for trade with the Indians. Little is known of the success of these two concerns, though glass beads have been found in several districts of the United States, especially those that at one time had Indian settlements. Glassware and bottles were made at Salem, Mass. as early as 1639. Philadelphia boasted of having a glass works in 1683. During the next century glass houses sprang up in various parts of the country, changing hands because of sheriff's sales, lack of fuel, etc., and rechanging sometimes to their original owners; this makes the researching of glassware made in America an almost endless job. In 1732, New York City had two glass-works; Connecticut had one in 1747, and Brooklyn one in 1754. At Quincy, Mass., known as Germantown, glass bottles were made as early as 1760. It is apparent from the description of the pieces found in the ground near this plant that the nature of the glass was coarse and thick and of a greenish hue.

Caspar Wistar is believed to be the founder of the first glass works in New Jersey. He came to Philadelphia in 1717 and was at first a brass-button maker, later turning his attention to the making of glass. With the assistance of four skilled workmen from Rotterdam, namely, Simon Kreismeir, Casper Halter, John Martin, and John Wentzell, he built a glass house in 1739. The first glass was made in 1740. The works were located at Wistarberg, about one mile from Allowaystown, N. J. A Glass House was founded at Temple, N. H., in 1779, by Robert Hewes of Boston, and a factory near Albany, now called Guilderland, was started about 1792. The Hamilton Manufacturing Company succeeded this firm in 1797. They manufactured bottles and window glass, and abandoned operations about 1815. Pittsburgh, Pa. had a glass factory in 1795 and at Kensington, Philadelphia, glass works were established about 1771; the Baltimore glass works were founded in 1780, and the Whitney glass works, Glassboro, N. H., in 1781.

The oldest glass works in the United States which are still operating are the Dyottville, Kensington, Philadelphia, founded in 1771; the Whitney Glass Works, Glassboro, N. J., founded in 1781; and the Baltimore Glass Works, founded 1780.

HINTS ON IDENTIFYING GLASS

In the writing of this section of this book on old glassware I will endeavor to point out definitely, yet briefly, the many marks, details, and designs which will be of utmost advantage to the amateur. Most of these rules to the connoisseur are already understood.

It has become practically a habit of the majority of glass collectors and dealers (not including flask collectors) to call every piece of glass either Stiegel or Sandwich, two names which have been grossly exaggerated in their application to glass. In some examples it is rather indefinite to assign them to their direct maker. Glass-blowers as a rule were more or less of a roving nature, and in some cases these blowers would carry with them examples of their work, which, if they proved popular, were immediately adopted by the new firm; therefore their similarity.

In the old bottles there will be found a variety of irregularities, such as one-sided effects, unevenness of form, bottoms that do not stand level but cause the bottles to rock, whirl or wave lines, bubbles and sand marks in the glass—some so formed as to be really crude looking. It is well to remember that these marks show a marked contrast when attempted in the reproductions; one will observe that they are more evenly executed and not as crude or irregular as in the old specimens. Another fact worthy of mention is that these marks are more numerous in flasks than in any other pieces of old glass. Most of the old bottles were blown and show the pontil mark at the base. The various colors of these old flasks are aquamarine, in three shades, green, yellow and blue cast; golden amber deep; golden amber light; purplish amber, called puce; jade green, and black green, blue, and amethyst; the last two mentioned and also the jade green are very choice. Many different style necks are to be found, some of which are the collared mouth, shirred mouth, ring, collar and ring neck, band neck, and the flare



PLATE No. 65

- | | |
|---------------------------------------|----------------------------------|
| FIG. 1. Stiegel Glass Perfume Bottle | FIG. 5. Willington, Conn., Flask |
| FIG. 2. Stiegel Flask, spiral ribbing | FIG. 6. Masonic Flask, Keene |
| FIG. 3. Stiegel Flask, spiral ribbing | FIG. 7. Cornucopia Flask |
| FIG. 4. Stoddard Glass Flask | FIG. 8. Whitney Bottle, amber |
| FIG. 9. Capt. Bragg Flask | |



PLATE No. 66
 STIEGEL GLASS
 For Description see Index.



PLATE No. 67

STIEGEL, SOUTH JERSEY AND THREE-MOLD GLASS
For Description see Index.

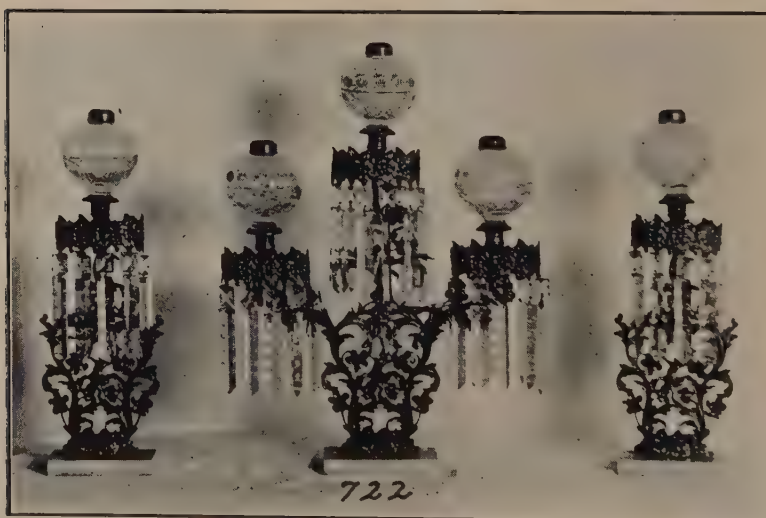


PLATE No. 68

SANDWICH GLASS LAMPS

- FIG. 1. TULIP DESIGN
- FIG. 2. HEART AND DIAMOND PATTERN
- FIG. 3. ETCHED DAISY DESIGN
- FIG. 4. DIAPER DESIGN
- FIG. 722. THREE-PIECE STUMP LAMPS



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PLATE No. 70

LACY SANDWICH GLASS

FIG. 1. BEE-HIVE AND THISTLE PATTERN

FIG. 2. CHAIN AND DAHLIA PATTERN



PLATE No. 71

LACY SANDWICH GLASS

FIG. 1. ROSE AND SNAKE SKIN PATTERN

FIG. 2. PEACOCK TAIL PATTERN



PLATE No. 72

FIG. 1. COMPOTE, PINEAPPLE PATTERN
FIG. 2. COVER, TIPPECANOE PATTERN

FIG. 3. COMPOTE, LINCOLN DRAPERY PATTERN
FIG. 4. COMPOTE, LION PATTERN

neck. Another contrast between the old and the new products is the harshness and sameness of color; new bottles lack that soft blending of color that is so noticeable in the old ones. The earliest flasks were slender and arched in form. They were made in three sizes—one-half pints, pints, and quarts. A large majority of the historical flasks were made between 1825 and 1852, these showing emblems and designs of patriots, etc. The non-historical flasks are not considered as interesting, but some are much rarer than many of the historical ones. One marked "C and I", assigned to Cunningham and Ihmsen; one known as the "Picnic;" another marked "Zanesville, O." are worthy of mention as they are very rare. The "Columbia Jubilee" flask is also valuable. The prevailing fashion of patriotic designs on china, which was so pronounced from about 1820, undoubtedly influenced the glass-makers who were quick to recognize their value, adopting them and applying similar effects on their glassware. Some of these designs were: American buildings and scenes; the battle of Sebastopol; the landing of Lafayette; portraits of Washington; the B. and O. Railroad, eagle borders, etc.

To the amateur the marks and signs previously mentioned may seem quite difficult to understand, but once you start into the field of hunting and collecting old glass you will find them very noticeable. The more you find, the more you will recognize the significance of my pointing to them with great stress. Old glass is now being reproduced in great quantities, both here and abroad, and, to protect yourself against these new-made articles, it is best to fortify yourself with all the knowledge you can get.

STIEGEL GLASS

William Henry Stiegel landed at Philadelphia, August 31st, 1750, at the age of 21. On November 7th, 1752, he married Elizabeth Huber, daughter of Jacob Huber who owned and operated an iron furnace in Lancaster County. In 1757 Stiegel, with others, took over the Elizabeth Furnace and 729 acres of land, and laid out the town, named Manheim. Another iron property known as Charming Forge was purchased by him, which was operated for some time, making only bar iron, its profits being used later at Manheim. At

Manheim he built two glass houses, the ovens being finished October 29th, 1765, and glass-making began on November 11th, 1765. The following day a customer paid five shillings and six-pence for a dozen pocket bottles, and, for one bottle, a buyer paid six-pence. The output was chiefly bottles, ranging in size from a gallon to a pint; the smaller sizes were known as "pocket bottles." Small glassware also was made. The production was sold chiefly in the neighboring towns, in Reading, Lancaster, and York, Pa.

On July 1st, 1772, the Manheim Glass House adopted the name "The American Flint Glass Manufactory"; this was the first glass house in Pennsylvania. Although Stiegel evidently had a prosperous business, his extravagant expenditures in private life proved too great for his resources. He possessed an optimistic disposition, as a review of his business difficulties plainly show. He was deeply in debt and everything he possessed was mortgaged. He built himself a fine mansion at Manheim, on the top of which there was a band platform on which cannon were placed. He built two tall towers, one at Elizabeth Furnace, another at Schaeferstown on which cannon were also mounted. His approach was announced to the village by the firing of these cannon, and his four- and six-hitch coaches in which he rode about the country showed his love for pomp and show. All this had much to do with his courtesy title of Baron, by which he was known. At the height of his prosperity in 1772, he deeded a lot and built a church upon it, the German Lutheran congregation to have the property for the payment of five shillings and one red rose annually. After two payments were made, the Baron died, and in recent years the custom has been revived by his descendants. The celebration of the "Feast of Roses" on the second day of June is an annual event of great interest and attracts wide-spread attention, crowds gathering from neighboring towns—a beautiful tribute!

Stiegel advertised medicine bottles and other articles in the Pennsylvania Gazette in 1771 and 1772. This apparently established the fact that he was the first glass-maker to manufacture medicine bottles. In another announcement, we find such articles made at the Manheim plant as follows: Flint glass, consisting of decanters, pint, half-pint, gill and half-

gill, tumblers, wine glasses, vinegar glasses, salt cellars, cream pots, sugar dishes and covers, jelly glasses, syllabub glasses, bottles, etc. It further states: "It is equal in quality to any flint glass imported from England."

It seemed to be the custom in these times to raise money by lottery as numerous factories resorted to this method. Stiegel in his final drive, after all other efforts had proved unsuccessful to keep his factory going, took up this method of raising funds. This plan proved a failure and in the Pennsylvania Gazette, June 2nd, 1773, was printed an advertisement that on "June 8th in pursuance of a writ, dated April 10th, Stiegel's half interest in Charming Forge and the adjacent lands, as well as several tracts elsewhere would be exposed for sale by Sheriff John Naegle of Berks County." It was bought by Paul Zantzinge, who was then occupying the Forge under a lease from Stiegel. With his resources practically exhausted, Stiegel turned his energies to the production of the cheaper grades of glassware for which there seemed to be a ready market.

On February 3rd, 1774, Michael Dieffenderfer bought the famous Manheim Estates at the Sheriff's sale and on February 9th, 1774, Paul Zantzinge, who had purchased half interest in Charming Forge on June 8th, 1773, deeded this half of the property to George Ege, Mrs. Stiegel's nephew. Ege eventually became the owner of the entire plant, and helped Stiegel at a needful time.

The Elizabeth Furnace was retained by Stiegel, who tried in vain to raise funds to operate it, and on August 13th, 1774, the Sheriff of Lancaster County advertised a third part of Elizabeth Furnace and all the Brickerville property for sale. Later in the year he was imprisoned for debt. After regaining his liberty on Christmas Day, 1774, he had to turn over all his possessions to his creditors. Michael Dieffenderfer thus gained a deed to the Manheim holdings, including a glass house, the same having been purchased at the Sheriff's sale of February 3rd, 1774. Thus closing the career of William Henry Stiegel who died January 10, 1785, sixteen days after his release from prison.

His glass is famous for its fine texture and beautiful coloring. The rich blue is characteristic of Stiegel. He also produced beautiful shades of purple and amethyst, and the

choice amber glass, rarest of all. He made two shades of green, one an opaque, bright, clear shade which is rare, the other quite pale, which is more common. The colors chosen by him for the decoration of his enamelled glass were as follows: Yellow, light green, blue, black, and red. These colors were used to follow out designs showing flowers and scenes on white glass, applied without shading; this gives a rather crude appearance, but the result is most interesting. Many fascinating old flip glasses have been found which are claimed to be a Stiegel product. Some are attractively engraved showing a basket holding flowers of tulip design, also the daisy-in-square design. The engraving was done by the copper-wheel-and-diamond method. Some have the plain surfaces, while others have the paneled sides. Occasionally one is found with its cover intact. Some of the pieces were pattern-molded, then expanded by blowing, or twisted by rolling on the arms of the glass-blower's chair, or by pinching with pucellas as in the diamond pattern. This glass has a rich, clear, high ring and tonal quality, when the glass is tapped gently and held close to the ear. The lasting quality of the ring is a test which identifies its genuineness.

In the summing up of the tests that apply to Stiegel Glass, it is well to keep in mind the following: The soft feel of the glaze; the wave lines which appear not unlike a coarse, wavy brush mark; the tint and color of the glass; the pontil mark; the weight and the signs of use and wear; the individual characteristics, and the sound.

According to Mr. Stephen Van Rensselaer the majority of bottles owned by dealers, museums and collectors, who honestly believe they were made at the Manheim Furnaces are products, not of the Baron's enterprise, but of the glass works in Eastern Ohio, largely traceable to the White Glass Works. The spirits bottle or jug of pint size, belonging to the same period, is not only very beautiful, but quite out of the ordinary, and he has never seen it except in the Muskingum Valley. Deep aquamarine in color, heavily spiraled, clear and somewhat heavy, with scarred base, collared mouth and a glass handle attached to the side, in some respects it resembles Pitkin; in others, Stiegel, yet it has a decided individuality of its own.

MISCELLANEOUS GLASS ILLUSTRATED

Illustrated on Plate No. 65

Figure 1. Stiegel glass perfume bottle; amethyst glass, daisy and square pattern, graduated to the neck, flutings about 1 inch from base, $5\frac{1}{4}$ inches high.

Figure 2. Stiegel glass pocket flask; light green, curve ribbed from base to neck, height $7\frac{1}{4}$ inches.

Figure 3. Stiegel glass pocket flask; deep green, curve ribbed from base to neck, height $6\frac{3}{8}$ inches.

Figure 4. Stoddard half-pint flask; amber, eagle with ribbon and oval below, enclosing the name "Stoddard."

Figure 5. Deep green flask; quart size, eagle with word "Liberty" overhead. Reverse—"Willington Glass Co. West Willington, Conn."

Figure 6. Masonic flask; half-pint, amber. Reverse—Eagle and the name "Keene" in oval below.

Figure 7. Cornucopia half-pint flask; amber. Reverse—Urn of flowers.

Figure 8. Whitney bottle with handle; deep amber, marked on bottom "Whitney Glass works, Glassboro, N. J."

Figure 9. Capt. Bragg flask; aquamarine, quart size. Reverse—Bust of Washington with lettering "The Father of His Country."

Illustrated on Plate No. 66

Figure 1. Stiegel amethyst glass Christmas light; diamond pattern, $3\frac{3}{8}$ inches high.

Figure 2. Stiegel sapphire glass cream pitcher; delicate diamond pattern, $3\frac{1}{2}$ inches high.

Figure 3. Stiegel emerald green glass saltcellar; slightly ribbed, 3 inches high.

Figure 4. Stiegel green wine glass; spiral fluted top, $5\frac{1}{4}$ inches high.

Figure 5. Stiegel crystal flip glass; etched with a tulip design. 8 inches high.

Figure 6. Stiegel engraved crystal glass bottle; decorated with small tulip and lily sprays, square shape, $7\frac{3}{4}$ inches high, size of body $2\frac{3}{8} \times 3\frac{5}{8}$ inches.

Figure 7. Stiegel etched two-quart crystal flip glass; festoon decoration around top. $7\frac{3}{4}$ inches high.

Figure 8. Stiegel etched crystal mug with cover; cylindrical body with etched decoration of a sunburst medallion enclosing a bird and flower spray, tall knob on cover, $14\frac{1}{4}$ inches high.

Figure 9. Stiegel engraved crystal glass bottle; the four sides with designs of tulips and sprays of lilies, $10\frac{5}{8}$ inches high.

Figure 10. Stiegel crystal flip glass with cover; body etched with design of basket of flowers, cover etched with scroll design, conical knob on cover, $10\frac{1}{4}$ inches high.

Illustrated on Plate No. 67

Figure 1. Stiegel glass lamp shade; sapphire-blue, all-over diamond-pattern-rimmed lip. $4\frac{1}{2}$ inches high.

Figure 2. Stiegel sapphire-blue sugar bowl, ball knob.

Figure 3. Stiegel green glass lamp; diamond pattern, welted lip. $3\frac{3}{8}$ inches high.

Figure 4. Stoddard three-mold crystal hat with quilted band.

Figure 5. South Jersey glass hat; aquamarine.

Figure 6. Deep amber Stoddard inkwell; quilted band and ribbed base.

Figure 7. Three-mold crystal decanter; quilted band and ribbed body, with daisy design on neck and base, sunburst stopper.

Figure 8. Three-mold crystal flip glass; quilted band and ribbed base.

Figure 9. Three-mold crystal decanter; three-ring neck, quilted and ribbed body, hollow stopper.

Figure 10. Crystal decanter with leaf design; assumed to be Stiegel.

Figure 11. Three-mold water jug with detachable tin cup on mouth, panel and daisy design, fluted band around base, half round lip around neck; very rare piece.

Figure 12. Stiegel panel and etched flip glass crystal.

SANDWICH GLASS ILLUSTRATED

Illustrated on Plate No. 68

Figure 1. Sandwich glass lamp; tulip design, 9 inches high.

Figure 2. Sandwich glass lamp; heart and diamond design, 10 inches high.

Figure 3. Sandwich glass lamp; etched daisy design, 9 inches high.

Figure 4. Sandwich glass lamp; bulls eye and diaper design, 9 inches high.

Figure 722. Three-piece set Girandole stump lamps; bowls of Sandwich glass with all-over shell design, star cut prisms.

Illustrated on Plate No. 69 (Sandwich Glass)

Figure 1. Heart cup plate; 12 hearts in border, 4 hearts in center, snake skin ground.

Figure 2. Sandwich glass cup plate; Cadmus boat in center surrounded by a floriated all-over design.

Figure 3. Bunker Hill cup plate with scroll chain border.

Figure 4. Sandwich glass creamer; loop and jewel design.

Figure 5. Sandwich glass compote; ivy leaf and ribbed design.

Figure 6. McKee Bros., Pittsburgh, display the fern leaf and ribbed design in their catalogue dated 1868 and their

name for it is "Sprig." The leaf in their designs extended to the top of the ribs.

Figure 7. Sandwich glass sugar bowl; Horn of Plenty design.

Figure 8. Sugar bowl without cover assigned to McKee Bros. as this design is also shown in their catalogue. The single loop spoon holder shown in Figure 9 we have assigned "Sandwich glass," note the difference in the pedestals.

Figure 10. Sandwich glass sugar bowl; Grant diamond pattern. Came in about 1868.

Illustrated on Plate No. 70

Figure 1. Sandwich glass plate; octagon, beehive and thistle center, called Lacy sandwich, one of the choicest; date about 1830.

Figure 2. Sandwich glass plate; dahlia center and chain border, lacy background; date about 1830.

Illustrated on Plate No. 71

Figure 1. Sandwich glass plate with handles, rose pattern and snake skin ground; came in about 1860.

Figure 2. Sandwich glass plate; Peacock pattern and lacy background, floriated center, about 1830.

Illustrated on Plate No. 72

Figure 1. Sandwich glass compote; pineapple pattern, about 1868.

Figure 2. Sandwich glass cover; Tippecanoe pattern, Indian kneeling, with frosted band of raised design displaying log cabin, buffalo, deer and trees.

Figure 3. Sandwich glass compote; Lincoln drapery, design about 1866.

Figure 4. Sandwich glass compote; lion pattern. This design was also made with the full figure of the Lion. This and the Tippecanoe designs came in just after the time when the railroads were completed to the coast, shortly after the Civil War.

SANDWICH GLASS

The Sandwich Glass Company was founded by Mr. Deming Jarves in 1825 and managed by him until 1858. Ground for the new plant was broken in April 1825 and on July 4th, 1825, the first glass was made; the blower was Charles W. Lapham. The business prospered from the start and in a short time Mr. Jarves foresaw the necessity of enlarging the plant and increasing its capital. In 1826 he organized a stock company, consisting of himself, Mr. Henry Rice, Andrew T. Hall, and Edmund Monroe, men presumed to be from Boston. They incorporated under the title of the Boston and Sandwich Glass Company.

This company owned over 20,000 acres of forest land, located near Sandwich, from which the wood for firing their furnaces was produced. The choosing of Sandwich for the location of the glass company was due largely to the easy access to this necessary fuel, and to its convenient location as a shipping point to Boston by water. The sand in this section was claimed to have too much iron for use in the manufacture of fine glass. The sand used was imported from Morris River, N. J., and from the Berkshires in western Massachusetts, first by boat, later by train. Credit for the success of the Boston and Sandwich Glass Company was due largely to the successful management of Mr. Deming Jarves, who was not only a good business man but a genius as well.

Several inventions of glass appliances were patented under Jarves' name. He, with the assistance of a carpenter who had an idea of a glass mold, made the first glass mold in 1827. That he was paying considerable attention to the improving of pressed glass is without doubt. On May 28th, 1830, for example, he obtained a patent for an improvement in glass-maker's molds. Hiram Dillaway, an Englishman, was long head mold-maker at the Sandwich factory, and designed most of the patterns. Without doubt, he and Jarves improved the process of pressing glass.

Most of the molds used for pressing glass were made of brass. Up to this time all glassware had been blown, either off-hand or in the mold. The designs were cut on the plunger and pressed upside down, and the article, while very hot, turned into a receiver of the same shape as the mold. This form of glass making required skilled workmen and the process was slow.

The Sandwich Glass Company has the reputation of turning out greater quantities of pressed glass than any other factory in the country, and today the United States is the greatest pressed glass producing country in the world. The factory in 1825 consisted of an eight-pot furnace, each pot holding 800 pounds. The yearly product was valued at \$75,000.00. The first glass blown was the flint transparent form, used almost exclusively for table ware, mirrors, and window panes. Among the first products of the factory were tumblers, molded hats, toy decanters, twisted cruets, common salts, pint pocket bottles, one-half pint mold jugs, five-inch mold patty pans, star and ball stoppers. These quaint little articles were made by expert workmen who were imported at the start of the business from England, Germany, and Belgium, many of whom were under contract for a number of years.

A variety of lamps was first made on July 30th, 1825—high blown stem lamps, lamps on foot, and peg lamps. Petticoat lamps made their debut in 1826 and the first entry of cup-plates was in 1827. Cup-plates were sold for four, five, and six cents each, according to the records. "Lafayet Salts," probably the one marked "B. & S. Glass Co.," sold in the same year for 16½ cents. During the first three months, numerous articles are stated to have been made, namely, flint champagnes, six-inch round dishes, five-inch molded patty pans, button-stem short lamps, molded salts for cutting, molded mustards, Liverpool lamp glasses, flint liquors, cologne bottles, center dishes, 38-pound bowls, 21½-pound bowls, bird boxes, decanters, sugar bowls, cruets, 10-inch oval dishes, 7-, 8- and 9-inch octagon dishes and ship tumblers.

Little information is at hand regarding the different patterns and dates of same. "*Antiques*" for April, 1927, had an article on McKee Bros., of Pittsburgh, showing numerous illustrations which have been generally accepted for Sandwich patterns. Whether these patterns originated in Pittsburgh is uncertain. That different mold makers may have copied these patterns is quite probable, and the fact that the Sandwich plant was early in the field would help to establish their origin at the Sandwich works. The only known marked piece of Sandwich Glass is the little boat-shaped salt-cellar, lettered, "B. & S. Glass Co." and "Lafayet."

On examining many pieces of Sandwich glass and placing them side by side with some other pieces which were no doubt made in Pittsburgh or Ohio, we find several differences in the two makes; namely, the so-called McKee Bros. glass has a delicate tint of amethyst in the glass and an oily appearance on the inner surface of the pieces, while the color of the Sandwich glass is more on the white; the tone is more resonant and of deeper quality in the McKee glass. The illustrations show a double vinelike pattern in the bell-flower design, whereas, in what we call Sandwich, only the single line is shown. Another feature to study is the shape and style of the pedestals which appear much heavier and of a cruder style than those made at Sandwich. The most pronounced of these features is the color.

What is known as lace glass came in about 1830. Plates, sauce dishes, cup plates, deep dishes, etc. were made. This style was so well mastered at the Sandwich factory that every detail to the finest dot was executed in this design. Some of these patterns were as delicate as lace and the silver gleaming effect as rich as a jewel. Most of these pieces were of heavy glass, necessary to accommodate the designs, which were pressed and raised patterns. These designs were always applied to the outer surface of the dishes and were composed of a delicate silvery stippled background, which formation intensified the silvery gleam. The raised and pressed design, together with the stippling, covered nearly the entire outer surface. One of the choicest plates is the larger octagon deep plate, illustrated on Plate No. 70, Fig. 1, with thistle and beehive center, border of leaves alternating with fancy-shaped shields and lyre scrolls. Another pattern is the peacock tail, with stippled background and thistle center, illustrated on Plate No. 71, Fig. 2; another is the bull pattern. Many of the early cup plates were of the lace design and while all of them were not made at Sandwich, a great majority of them were. Lace glass continued to be made well into the 40's. The price of the finer glass has soared until it seems to have reached its peak; but one might recall the historical china plates, whose seemingly exorbitant prices of a few years ago would be—compared with the prices of today—a mere trifle.

In later years and almost entirely after 1850, the stippling was omitted and the designs became more simplified.

Many of those which are familiar to most Sandwich glass collectors are as follows: The loop and jewel pattern, horn of plenty, bell-flower (single vine), peacock tail, diamond or pineapple, cable, Grant diamond, hobnail, snake skin, lion, Tippecanoe, and others. The lion pattern came in shortly after the railroads were completed to the coast. This is the pattern which has the small frosted glass image of a lion mounted on the covers and lions' heads in the pedestals. The nappies show a lion in raised design in frosted glass at base. The Indian, or Tippecanoe pattern, shows small Indians kneeling on the covers, the raised design of log cabin, buffalo, or deer which extends in a frosted band around the article.

Many beautiful candlesticks were made at the Sandwich factory in the early days, such as the dolphin design, which was made in different colors—canary, blue, opalescent, and a combination of blue and white.

Colored glass was made at the Sandwich plant in the 30's, black, canary, blue, opal, and apple-green, the latter for medicine bottles, mostly for the Philadelphia market. Ruby-colored glass was also made, gold being used to produce this color, which has a brownish cast in some lights. Lamp shades, toilet bottles, and shades for signal lanterns and railroad use were made in ruby color. Colored glass made at Sandwich was manufactured on a more extensive and improved scale after the Civil War. About 1860, the snake skin pattern appeared and some time between the Civil War period and 1875, came the hobnail pattern. Cable pattern appeared about 1867 when the French cable was being laid. Opaque followed the Civil War. The diamond pattern was first cut by "Gaffer" Cook, who is said to have designed the pattern. What is known as the Grant pattern, in which the diamonds are quite small, was made in 1868. Among the products was alabaster glass, bluish-white, similar in aspect to china ware, which is so often found used in lamp bases.

The Sandwich Glass Company is stated to have made the first opal glass in America, the beautiful iridescent glass with red, blue, yellow, and green cast in it. Mr. Rise Harris was brought here from England by the Sandwich Company, for the purpose of teaching them the art of opal glass making. His services lasted six months for which he received \$5,000.00 and expenses. The opalescent tie-backs in the

rosette design were made at Sandwich, the old ones having a pewter stem with a hand-turned thread and flat screw end. Some of the pewter stems extended through the rosette while other styles were fastened in the back. Curtain knobs with pewter stems, mirror holders, cup plates, salt cellars, drawer knobs, also lamp shades up to sixteen inches in diameter, were made of opal glass. Among the articles made in colored glass in the period following the Civil War is the little bird salt with wings and tail upraised, holding a little ball or cherry in the beak. The back is hollowed out and serves as a cellar for the salt. These were made in clear glass, dark blue, light blue, canary yellow, amber, and translucent blue. Another variety of the bird salt found in white and blue colors has the wings spread downward. There are other colored salts which belong to this period, made in the shapes of frogs, tree stumps, and some little ribbed side opalescent salts, as well as a larger salt in the shape of the swan, which is the prettiest of them all. The boat-shaped salt in opalescent was another product of the Sandwich Company, besides numerous conventional patterns in the clear glass, some of which were on standards and quite attractive in design. There are many reproductions in opal glass which match the old pieces very closely.

Among the products made at Staffordshire, England, were some small covered egg dishes, shaped like a little hen on a nest, and decorated in natural colors. These came in about the middle of the 19th century and were undoubtedly the source from which the Sandwich Glass Company received the idea of making their little setting hens. The smaller-sized hens were among the first made in America, and were sold, filled with prepared mustard, by the West Mustard Co. The Sandwich Company made these hens and other similar designs for the West Mustard Company. A glass factory at Zanesville, Ohio, made these little hens and other designs too. The Penn Glass Works, at Phoenixville, Pa., brought out a similar product in a scroll stripe, similar to marble glass, colored brownish purple and white; numerous articles were made in this ware. The milk glass hens with ruby glass eyes and opaque blue glass ones are the most ordinary types. The Sandwich Company made glass cats, dogs, and other animals, some being half blue and half white; ducks, squirrels, rabbits,

swans, lions and turtles were added to the list. Among other styles of glass turned out at the Sandwich factory is the cut glass. Cut glass is found in many qualities and not every one can distinguish the good from the inferior. Good cut glass transmits light, colorless as a crystal. Inferior glass usually casts a yellowish or greenish gleam and the surface is apt to look smoky as you look through it against the light. One will also observe that in the inferior glass the patterns are not as truly executed and that the unevenness of the polishing is traceable, together with other irregularities. Be keen in observing these differences and you will soon be able to distinguish what is best in cut glass.

In the cutting of glass, the article is first marked with design or pattern which is made up of geometrical lines. The process of cutting does not allow the same freedom of curve as that of engraving. The engraver holds the article in his hand and is free to cut away and model curved surfaces, producing figures, flowers, or any form of graceful ornament. The artist engraver seldom outlines the design or pattern, depending on his trained eye and steady hand to execute the desired effect. Another kind of engraving is called "Mud box engraving"; this is done by means of a copper disc revolving in a box filled with mud, giving the glass a rough, engraved appearance.

Etching is still another process of decorating glass. This is done by means of cut-out patterns; the glass is first covered with wax and cut-outs removed. Then, by immersing in a vat of acid the design is formed by the action of the acid on the glass. While many very delicate and beautiful designs were produced by this method, they were not as permanent as the engraved. Compotes, epergnes, lamp shades, and cheaper grades of table ware were decorated in this style.

At Sandwich, nearly every kind of glass was manufactured at some time between 1825 and 1888. One of the wares that was made in quantity between 1860 and 1880 was the decorated or painted ware. White glass was the material used and gold decorations were applied by the "gilders," men employed for that purpose. Mineral paints came into use and artists of much skill were employed to paint the pieces. Lamp shades, pedestals, and some table ware were the articles decorated; also perfume bottles, vases and toilet sets were made. A red stain was sometimes used to imitate the genuine ruby glass.

After the Civil War the profits of the Sandwich Company were on the decline and competition in the glass business became much keener. As the Ohio and Pittsburgh valleys were rich in natural gas which was now being used for the fuel for the glass furnaces and in an abundance of coal, salt and other materials used for glass making, this gave the advantage over the Eastern glass companies. The glass business was rapidly growing throughout these districts and the Sandwich plant was struggling to meet expenses. In 1887, the men had formed a union, promoted by a Western "agitator." They presented demands for many new rules; the company in their answer stated: "They could not continue the business if these rules were put into force," at the same time pointing to the good they had done and were doing for the people of Sandwich. Eventually the company issued an ultimatum to the effect that, "If the fires were allowed to go out, they would never be re-lighted." The men, determined to gain their point, could not believe the company meant what it said, and a strike was called. The furnace fires went out and the works closed, never to be reopened, January 2nd, 1888. On March 6th, 1894, the Company's charter was dissolved, after the books had been destroyed. Sandwich, Mass., a flourishing town of 4,000 population in 1857, has today scarcely 1,500. The Sandwich factory produced, in its sixty-three years of existence, \$30,000,000.00 worth of glass.

Albany Glass Works was founded in 1786 near Albany, N. Y. It became the Hamilton Manufacturing Company in 1797, producing window glass, bottles, and flasks, some showing a design of Washington. They were in constant distress and had to be reimbursed by Government loans.

The Baltimore Glass Works was established in 1780 and is one of the few glass companies of early date that is still operating. They produced many beautiful bottles in amber and aquamarine; also various historical and non-historical designs.

The Bridgeton Glass Works was established in 1827 by Stratton, Buck & Co., later changing hands to a stock company, and to John G. Rosenbaum in 1841.

Bakewell, Page factory was started by some Germans in Frederickstown, Md., but was soon discontinued. Later another venture was made, this time in Pittsburgh, but with

the same unsuccessful result. In 1808 work was resumed; this time by Bakewell and Page. Later they erected another flint-glass house, managing the two places.

Chambers, Agnew & Co., were among the first, established after 1840. In 1843, they had a glass plant on the Allegheny River. In 1854, Alexander Chambers retired and with D. H. Chambers, formed the firm of A. & D. H. Chambers. They manufactured window glass and bottles, employing 400 hands.

On Coopers Creek, Camden, N. J., Coffin & Hay operated a window-glass factory about 1850, under the name of "The Sasockson Glass Works" of which little information can be found. J. Wharton is said to have operated this factory at a later period.

Coventry, Conn. In 1813 a stock company was organized, consisting of local people, for the purpose of manufacturing glassware. The business was sold in 1820 and again in 1830. Gilbert, Turner & Co. took over the plant at a later date and operated for 18 years, when the fuel was exhausted and the works were shut down.

Dyottville Glass Works. Founded at Kensington, Pa., in 1771 by Robert Towars and Joseph Leacock. It changed hands many times until 1833 when the works were purchased by Dr. Thomas W. Dyott, who made such progress that in time the glass works was one of the largest in the United States. They made a large variety of bottles.

Keene, N. H. is well known to all collectors of flasks, through the many interesting Masonic, sunburst, and other flasks which were produced at the Malboro St. factory, established in 1815.

Kensington Glass Works, founded in 1771 at Kensington, Pa., are claimed to be the oldest of the kind in the United States that are still in operation.

Lancaster, N. Y. Glass Works, founded in 1849 by a group of glass-blowers from Pittsburgh, Pa. They conducted the business until 1859 when the factory was destroyed by fire. They erected another factory and operated until 1908. After this date, the works were owned by many different owners. Many flasks were produced, among them the Flora Temple, Locomotive, Cornucopia, and Violin, also medicine bottles.

Lockport Glass Company, located at Lockport, N. Y., was founded in 1840 by Hildreth, Marks, Keep and Hitchens, employing about fifty hands. Later Hitchens took over the factory and conducted it for several years. It changed hands twice and finally in 1900 was bought by a group of Lockport citizens, who used the firm name of Lockport Glass Company.

The New England Glass Company was founded in 1817 at Cambridge, Mass., by Emmett Fisher and Flowers. In 1818, Bishop in "American Manufacturers" said of the company, "Two flint-glass furnaces and 24 glass-cutting mills operated by steam, a red lead furnace, capable of making two tons of red lead a week, enable them to produce every variety of fine, plain mold and richest cut glass, as Grecian lamps, chandeliers for churches, vases, antique and transparent lamps for domestic supply and exportation to the West Indies and South America. Virginia coal, New Orleans lead and Delaware sand, and other materials were used." "New England Glass Company" was affiliated with certain manufactures of Keene, N. H. This accounts for the similarity of the Masonic flasks made by these concerns.

The New London Glass Company was founded August 27th, 1856 by N. S. Perkins, Jr., who was President and L. Hodsen, acting Secretary and Treasurer. It is apparent that this company was dissolved sometime previous to 1863. It is also evident that the "Union Glass Works" of Fort Neck, on the 24th of September, 1859, purchased the premises of the New England Glass Company, and at the same time built an addition of 250 square feet.

The Ravena Glass Company of Ravena, Ohio, was founded in 1857. Several flasks have come to hand bearing the names, "Ravena Glass Works," "Ravena Glass Company," and "Ravena." It is evident that many nice old flasks in bluish-aquamarine, blue and amber were made. The business was dissolved in 1864, and was at that time owned by a man named Terry.

The Thames Glass Company was organized sometime previous to 1865 with N. S. Fish as manager; they evidently succeeded the Union Glass Company. N. S. Fish and William Batty purchased the plant sometime later and it was moved to Ellenville, N. Y. It has not been possible to find any bottles bearing the name of the "Thames Glass Co."

WISTARBERG GLASS

Wistarberg Glass. Caspar Wistar, after whom the town was named, landed at Philadelphia in 1717. His original business was making brass buttons, but realizing the need for glassware, he directed his efforts to this field. Caspar Wistar was 43 years old when he started in the glass business in 1739. He imported four glass-makers from Holland to work in his factory and contracted with them to teach the art of glass-making to Caspar Wistar and his son, Richard, and to no one else. These blowers were to receive one-third of the profits and their passage from Holland to this country. Wistarberg was located about eight miles from Salem, Salem County, N. J. Window glass was manufactured in various sizes, many kinds of bottles, some with handles, lamp chimneys, snuff and mustard bottles, bowls, dishes, pitchers, canisters and preserve jars, sweetmeat bottles, drinking glasses, and the popular little scent bottles and pale green candlesticks. Wistar is credited with operating the first flint glass factory in America, and with being the first one to combine colors in spiral and whorl effects similar to the Nailsea Glass of England. These designs were obtained by double dipping. After the piece was blown, it was dipped into another colored molten, the coating then being designed into spiral, wave or lily pad patterns. Other designs were obtained by whirling mixed colors. The rich, dark blue glass was made at Wistarberg, but not in abundance, a lighter shade of blue being more commonly used, (a delicate turquoise blue). Many attractive pieces were made in this color. Among the various colors were opalescent, clear green, brown, and shades of amber, the darkest of which is the rarest of Wistarberg's output. Glass balls of various sizes and colors were made, ranging from a foot in diameter to small ones. These served as covers for pitchers and bowls, to prevent germs from getting into the contents. These were sometimes called witch balls and hung in the window for the purpose of attracting disease germs; glass canes were used likewise.

Many of the collectors consider the Wistarberg pieces on a par with Stiegel ware, and it is the opinion of a great many that Wistar showed individuality of design and treatment of color that has never been excelled. There were numerous

small glass houses that started up in this section and along the Mullica River. Many workmen from the Wistarberg factory were employed at these houses; therefore, their pieces show a striking resemblance which in many cases makes it impossible to differentiate. South Jersey is the name used in discriminating some of this glass, which I think is quite consistent.

Caspar Wistar returned to Philadelphia as his urgent attention was needed in his button industry, leaving Benjamin Thompson in charge of his glass business, under whose management the much-sought-after hollow ware bottles and other pieces were made. In the year 1752 Captain Wistar died, leaving his estate and glass works to his oldest son Richard, then 25 years old. Under his ownership, the works at Salem were enlarged and at the time of his death in 1781, had acquired some 2,000 acres of land adjoining the glass works. His son John operated the glass works for a short time but it was finally abandoned.

Following is a fairly complete list of all the historical flasks that have been assigned to their direct maker, and a number of non-historical flasks where the maker was known. We have established the values and prices of the following flasks, through comparison of Western and Eastern market values of the present day. To determine a set and standard price of flasks is utterly impossible, as values fluctuate so in different parts of the country.

Adams Glass Company

Bust of Adams marked "J. T. & Co." Reverse—Spread eagle, head to right, stars above. Pint, aquamarine. Price \$12.00.

Spread eagle with ribbon, on arrows and olive branch; "A. & Co." on ribbon. Reverse—Large shield, clasped hands, seven bars, oval, 13 stars, "Union," large branch each side. Quart and pint, deep amber. Price \$15.00.

Albany Glass Company

Bust of Washington, full-face view showing high collar. Overhead in semi-circle, "Albany Glass Works;" below, "Albany, N. Y." Reverse—Ship sailing, to right; heavy ribs on sides. Pint, aquamarine. Price \$20.00.

Bust of Washington. Reverse—Omitting ship; "Albany Glass Works" in semi-circle. One-half pint, aquamarine. Price \$30.00.

Arsenal

Pack on left shoulder; man wearing derby hat, walking to left. No lettering. Reverse—Eagle to left; below oval is inscription "Arsenal Glass Works, Pittsburgh, Pa." Pint, yellowish green. Price \$16.00.

Bakewell, Page & Company

Spread eagle, head to right surrounded by circular ribbing covering flask. Reverse—Same. Three pints, pale yellow, green. (maker assumed). Price \$17.00.

Baltimore Glass Works

Bust of Major Ringold, facing left; inscribed "Major" above and "Ringold" below. Reverse—"Bust of Taylor" inscribed "Rough and Ready" below. Ribbed sides. Pint, purplish color. Price \$20.00.

Another. Same as above, ribs omitted. Price \$20.00.

Boat sailing to the right. Inscription over boat, "Fells;" below boat, "Point." Reverse—Baltimore Monument, inscribed below, "Balto." One-half pint, aquamarine and amethyst. Amethyst, price \$150.00. Aquamarine, price \$20.00.

Bust of General Taylor. Below is inscribed, "General Taylor," one-half circle. Reverse—Baltimore Monument, inscribed above, "Fells Point," one-half circle; below, "Balto." Pint, aquamarine. Price \$20.00.

Early Locomotive; man standing near car; car appears full of wood and bags. Reverse—Figure of woman standing on toes, wing-like appendages in back and front, under raised arm is plumed hat. Inscription, "Success to the Railroads." Pint, clear glass (maker assumed). Price \$16.00.

"The Monumental City 1880 Sesquicentennial" inscription on base. "Baltimore Glass Works established 1780, Baker Brothers & Co." Quart, clear glass. Price \$22.00.

Bust of Washington in uniform, showing queue, facing left. Above in semi-circle is inscribed "Washington." Reverse—Taylor in uniform, facing left. Overhead are large letters "Baltimore Glass Works." Heavy ribbed sides. Pint, clear amber. Price \$22.50.

Bust of Washington showing queue, facing left. Inscribed overhead, "Fells" and below, "Point." Reverse—Monument below the word "Balto." Heavy rib sides. Quart, aquamarine. Price \$20.00.

Bust of Washington, with queue, facing right. Reverse—Bust of Taylor facing right. Large lettering in semi-circle; above, "Baltimore Glass Works" (the three "S's" are reversed) Panel designs; heavy central rib on sides. Quart, aquamarine. Price \$22.50.

"Baltimore" on ribbon; anchor with rope. Underneath on ribbon, "Glass Works." Reverse—Sheaf of rye with crossed pitchfork and rake. One-half pint, light, clear, olive amber; also aquamarine. Price \$10.00; amber, \$14.00, quart size, \$22.50.

Pitchfork omitted. Quart, slender, long neck, ribbed sides. Price \$20.00.

Bust of Taylor, with inscription underneath, "Rough and Ready." Reverse—Eagle to right, perched on arrows on beaded oval. 10 stars above. Pint, aquamarine. Price \$15.00.

Bust of Zachary Taylor, facing right. Inscription above, "Zachary Taylor;" underneath, "Rough and Ready." Reverse—"Corn for the World;" in half-circle below, corn stalk design. Pint, aquamarine. Price \$18.00.

Baltimore Monument; Reverse—Border of grapevine with fruits surrounding. Inscription of, "A little more grape, Capt. Bragg." One-half pint, aquamarine. Price \$22.00.

Baltimore Monument, inscription, "Baltimore" on panel. Reverse—"Corn for the World" below stalk of corn in ear. Light amber quart size, price \$15.00; same in dark ruby amber, price \$35.00. Same, pint size, aquamarine, price \$30.00; amethyst, \$250.00.

Cannon; inscription, "General Taylor Never Surrenders," in three-quarter-circle between cannon on wheels facing to the right; fifteen cannon balls under cannon, and other small details. Reverse—"A little more grape, Capt. Bragg," last two words in semi-circle; grapes on vine surrounding the lettering. Pint, aquamarine. Price of one and one-half pints, each, \$35.00.

Cannon of same design and cannon balls. Reverse, fewer bunches of grapes. One-half pint golden amber, heavy rib on sides; also clear glass. Price \$30.00.

Monument on both sides. Color green. Price \$30.00.

Spread eagle, head to left, ribbon from beak extending over head; perched on arrows. In oval underneath, "George A. Berry & Co." Reverse—Same, with plain oval. Pint, light green. Price \$15.00.

Head to right; in oval, "George A. Berry." One-half pint. Price \$17.00.

Bust of Washington, with queue, facing left. Above is inscribed, "Washington." Reverse—Tall monument, and inscribed in semi-circle above, is "Baltimore Glass Works." Pint, sea-green. Price \$18.00.

Bridgeton, N. J.

Sailboat, facing left, with waves. Reverse—8-pointed star. One-half pint, aquamarine. Price \$12.00.

Another; no waves under boat. Reverse—Smaller stars. Pint, green. Price \$20.00.

Another with inscription on reverse side, "Bridgetown, N. J." Star omitted. Price \$16.00.

Another; Reverse side shows bust of Kossuth with inscription above, "Bridgeton, N. J." Price \$22.00.

Bust of Washington, with queue, facing to the right. In semi-circle above, "Bridgetown, N. J." Reverse—Bust of Taylor, facing right. In semi-circle above, "Bridgetown, N. J." Panel designs, heavy central rib on sides. Quart, aquamarine. Price \$20.00.

Washington with queue, in uniform, facing left. Above in semi-circle, "Washington." Reverse—Taylor in uniform, facing left. Inscription in semi-circle above, "Bridgeton, N. J." Five-pointed star above lettering. Ribbed sides. Pint, light green. Price \$18.00.

Bust of Washington, with queue, facing left. Reverse—Spread eagle on arrows and olive branch, head to right; 7 stars above, 5 stars below. Heavy rib on sides. Quart, bluish aquamarine. Price \$22.00.

Another; same as above, without ribs on sides. Price \$20.00.

A. & D. H. Chambers

Woman riding bicycle, to left. Reverse—Eagle, with ribbon, perched on arrows, head to right. Below oval containing, "A. & D. H. C." Pint, bluish aquamarine. Price \$12.00.

Chapman

Horizontal barrel surrounded by wreath. Reverse—Plain. Pint, yellow-green. Footed base. (assumed). Price \$18.00.

Soldier with musket, bayonet, and wearing spiked helmet. Underneath, on raised flat bar, "Baltimore, Md." Reverse—Ballet dancer. Underneath—Raised horizontal bar. Pint, aquamarine. Price \$18.00.

Another. Bar underneath dancer marked "Chapman." Price \$20.00.

Coffin & Hay

Large bunch of grapes. Reverse—Large sheaf of rye. Clear, bluish aquamarine. One-half pint. Price \$25.00.

Narrow bunch of grapes. Reverse—Spread eagle to left; shield covering lower part of body. Thirteen stars above olive branch each side of shield. Aquamarine, quart. Price \$19.00.

Large bunch of grapes. Reverse—Spread eagle to left; shield on breast, grasping arrows and olive branch. Thirteen stars above. Quart, aquamarine. Price \$18.00.

Stag facing left; inscribed above is, "Coffin & Hay;" below is "Hammonton." Reverse—Spread eagle, head to right, with olive branch and arrows. One-half pint, pale aquamarine, also pint. Price \$16.00 each.

Stag, with longer antlers, facing right. Inscribed below, "Good Game." Reverse—Weeping-willow tree. Pint, bluish aquamarine. Price \$15.00.

"Coffin & Hay" in one-half circle. "Hammonton, N. J." below in one-half circle. Reverse—Spread eagle to right; rays over head, grasping arrows and olive branch, plain oval below. Aquamarine color, pint. Price \$15.00.

"Coffin & Hay" in one-half circle. Large flag on pole. "Hammonton, N. J." in one-half circle. Reverse—Spread eagle to right, perched on double rim oval; rays above; arrows and olive branch extend left and right from claws. Quart, light green. Price \$20.00.

Flag with 20 stars; below, "For Our Country." Reverse—Spread eagle; rays, perched on shield, branches below. Aquamarine, pint. Price \$15.00.

Same as above, except 18 stars and eagle facing to left. Pint, aquamarine. Price \$12.00.

Thirteen stars, inscribed, "For Our Country." Reverse—Eagle with shield on breast, facing left. Pint, aquamarine. Price \$12.00.

Coventry, Connecticut

In semi-circle, inscribed, "LaFayette;" Bust of LaFayette below. Below this to right is bar, "T. S." (Thomas Stebbins), two bars extending across flask. Reverse—"DeWitt Clinton" (D reversed) in one-half circle; below this is bust of Clinton, "Coventry" one-half circle; "C. T." between two bars, three bars extend around shoulders. Pint, olive-amber. Price \$25.00.

Another. No bar below bust. "S & C" (Stebbins & Chamberlin). Three bars below. Reverse—D not reversed. "C—T" below bust and three bars. One-half pints. Price \$22.00.

Another. Horizontal bar below bust, "T. S."; and one bar below. Reverse—Masonic Arch, 12-pointed stellar design below, and two 6-pointed above. Price \$35.00.

Another. Bar and "T. S." left off. Reverse—Arch only. One-half pint, olive-green. Price \$25.00.

Another. Pavement having four rows, also no bars. Pint, olive-amber. Price \$25.00.

"Covetry" omitting the "n" in (Coventry) one-half circle, and "C. T," within. Reverse—Two stars half circled around liberty cap on pole. The pints have two bars at base. Reverse—Arch with star to left, and one-half moon to right in oval below "S & S." Two bars extend around below. Five ribs on sides. Pint, amber. Price \$27.00.

Another. Same as above except, "Coventry." Price \$25.00.

Another. Same as above except, "Coventry." Reverse—nine stars. Price \$22.00. Three ribs, one-half pint.

Another. Same as above, not showing stars. Price \$20.00.

Cunningham & Company, Pittsburgh, Pa.

Indian with bow, shooting bird in tree. Tree without leaves on left, dog between Indian and tree. Below, inscription, "Cunningham & Co., Pittsburgh, Pa." Reverse—Spread eagle on top of monument, with ribbon. Eagle is facing right. A tree with bird perched on it stands each side of monument; below monument is "Continental." Quart, iridescent aquamarine. Price \$23.00.

Spread eagle, head to left, ribbon, olive branch and arrows. "Cunningham & Co., Pittsburgh," in oval underneath. Reverse—same, except "Glass Mfgs." in oval. Pint, aquamarine. Price \$20.00.

Cunningham & Ihmsen

Eagle on arrows. Inscription, "C & I" in oval. Reverse—Same. One-half pint, aquamarine. Price \$20.00.

Dyottville

Bust of Washington, facing left, with queue. Above is inscribed in semi-circle, "The Father of His Country." Reverse—Bust of Taylor in uniform, facing left. Above in semi-circle, "General Taylor Never Surrenders." Designs on panels; above panel, "Dyottville Glass Works, Phila." Quart, purplish-brown. Price \$12.00. On the pints, the queue is tied with three ribbons, with ends showing. Price \$12.00. Aquamarine, price \$7.00. Clear green, price \$25.00. Dyottville Glass Works, Philada." Quart, aquamarine. Price \$7.00. Clear green, price \$30.00. Deep green, price \$35.00.

Another. Omission on reverse of "Dyottville Glass Works, Philada." Queue tied with three ribbons, with ends showing. Pint and half pint. On the pint face is slightly raised and neck is longer. Aquamarine. Price \$7.00.

Bust of Washington, facing left, with queue. Inscription above semi-circle, reads, "The Father of His Country." Reverse—Bust of Taylor, in uniform, inscribed semi-circular above, "I have endeavored to do my duty." Design on panels. Quart, light olive-amber. Price \$20.00. Aquamarine, price \$18.00. Pint, blue, price \$115.00.

Another. Somewhat different bust, on circular panel. Quart, aquamarine. Price \$18.00.

Another. Shorter bust. The ends of the three ribbons show which tie the queue. Price \$12.00.

Bust of Washington, facing left, showing queue. Inscribed above in semi-circle, "The Father of His Country." Reverse—Bust of Taylor, facing left. Inscription above in semi-circle, "A little more grape Captin Bragg." Quart, marine blue. Price \$80.00. Aquamarine. Price \$12.00.

Another. Same as above, except reverse side; bust of Taylor in uniform. Lettering omitted. Pint, aquamarine. Price \$10.00.

Bust of Washington, showing queue and facing left. Above in semi-circle, inscription, "The Father of His Country." Reverse—Bust of General Taylor in uniform, facing left. Above, "Gen. Z. Taylor." Quart, light green. Price \$20.00.

Bust of Washington with queue, tied with three ribbons. Above in semi-circle, inscription, "Washington." Reverse—Bust of Taylor in uniform, facing left. In semi-circle above, "Gen. Z. Taylor." Pint, aquamarine. Price \$10.00.

Another. Same as one previously mentioned, except for inscription, "Washington" below bust. Reverse—"G. Z. Taylor" below bust. Pint, aquamarine. Price \$8.00.

Eagle facing right, with ribbon; eagle perched on shield supported on rocks. Reverse—In semi-circle, inscription, "Dyottville Glass Works, Philada." Pint, bluish-aquamarine. Price \$25.00.

Tree in leaf with 14 buds. Reverse—No buds, leaves not the same as to number or position. Quart, light green. Price \$18.00.

Bird perched on tree, on right side. "Summer" above tree. Reverse—Tree without leaves, bird on left side of tree. "Winter" above. Designs on oval panel. Price \$12.00.

Bird and "Summer" omitted. Reverse—"Winter" omitted. One-half pint, aquamarine. Price \$7.00.

Tree in leaf. Reverse—Same. No bird on either side. Pint, aquamarine. Price \$7.00.

F. A. & Company

Cannon on two-wheeled carriage to right, rammer leaning on left side, unfurled flag over muzzle, cannon balls and cannon. Reverse—Thirteen stars; "Union" shield with clasped hands. Initialed, "F. A. & Co." One-half pint, aquamarine. Price \$10.00.

Large cannon, similar wheels, no can or rammer. Reverse—Different shield. Not signed. Probably F. A. & Co. Price \$12.00.

J. P. Foster

Cornucopia, and "Conn" below. Reverse—Spread eagle, to right, perched on arrows and olive branches which extend over beaded oval. Initialed "J. P. F." Price \$10.00.

Masonic emblems below. Corrugated sides. Pint, olive-green. Price \$12.00.

Cornucopia with curled tail. Reverse—Spread eagle, shield on breast, 13 stars above, three bars at base, corrugated sides. One-half pint, olive-green. Price \$10.00.

Fislerville Glass Works

"Jenny Lind" inscription under bust, wreath below. Reverse—Fislerville Glass Works;" below, scene of factory. Quart, long neck, light bluish aquamarine. Price \$10.00. Same in yellowish green, price \$30.00.

Granite Glass Company

Eagle with shield and ribbon, oval lettered, "Granite Glass Company." Reverse—Eagle with ribbon. In oval "Stoddard, N. H." Pint, deep amber. Price \$12.00.

Another. Quart, rich amber, same as previous one, except one "D" omitted in Stoddard. Price \$20.00.

Huffsey Glass Works

"Jenny Lind" below bust, surrounded by wreath. Reverse—"Glass Works" and scene of factory; below, "S. Huffsey." Long neck, bluish aquamarine. Price \$10.00. Deep bluish green, price \$30.00.

"Kossuth" above, bust of Kossuth below, facing right. Reverse—Tree. Quart, long neck, yellowish amber, collared mouth. Price \$17.00. Aquamarine, price \$12.00.

"Louis Kossuth" inscribed above. Below, bust of Kossuth, with high hat and feather, each side a flag. Reverse—Ship. Below, "U. S. Steam Frigate Mississippi." Long neck, quart, aquamarine. Marked "Ph. Doplein, mould maker, 84 Nth. 5th St." Price \$18.00. Same, in olive-amber, price \$60.00.

"Jenny Lind" below bust, surrounded by wreath. Reverse—"Kossuth" below bust, facing right. Quart size, long neck, bluish aquamarine. Price \$12.00.

Isabella

"Isabella" on ribbon; in center, anchor with heavy single fluke with rope. Below, "Glass Works" on ribbon. Reverse—Picture of glass works. One-half pint, light greenish aquamarine. Price \$25.00. Quart, price \$30.00.

Double fluked anchor, "Glass Works" more curved. Reverse—Different glass works, also tree on left and no tower on either end of roof. Price \$20.00.

"Isabella" on ribbon. In center, anchor and rope. Below, "Glass Works" on ribbon. Reverse—Sheaf of rye with crossed pitchfork and rake. Pint, green. Price \$22.00.

Keene, N. H.

Masonic floor of 12 bricks; at right, outside of top of arch, six stars; at left, sunburst; below are crossbones. Reverse—Spread eagle at left with ribbon. Oval underneath, with letters "K C C N C." Pint, golden amber. Price \$12.00.

Another. Same as previous one, with 20 bricks, trowel and eye between sunburst and crossbones at left of arch. Bee-hive at lower right of arch, half-moon above stars at right. Reverse—"Keene" in small letters. Price \$12.00.

Another with small compasses and triangle, all details smaller, the crossbones higher up; details at right are not as visible. Reverse—Oval, not lettered. Pint, golden amber. Price \$20.00.

Another. Trowel at left of Masonic emblems omitted, also bee-hive at base. "Keene" on oval. Price \$12.00.

Another. Crossbones and sun with two dots between. Reverse—Two dots at right of eagle. Dark amber. Price \$14.00.

Masonic Arch; four rows in pavement; enclosed in top is an all-seeing eye; outer side are three dots and crossbones,

square, with compass and sunburst. Reverse—Spread eagle to right, ribbon above, ball feet on eagle, below oval. One-half pint. Olive-amber. Price \$15.00.

Another. Same as previous one but with outside motifs omitted. Price \$12.00.

Another. Same as 12-brick pattern, one-half pint only; motif below bricks; animal to left of bee-hive. Reverse—Horizontal motif in oval. Light green. Price \$25.00.

Another. Sunburst, with dot in middle, enclosed in Masonic Arch; square, with compass and triangle. Large sunburst with triangle in center, marked, "G." Twenty-four bricks on floor. Crossbones and skull, trowel with sunburst and dot in center on left side. Right side, starting down from top; sunburst enclosing half-moon, three dots and bar paralleling right pillar of arch; underneath bricks to right is sunburst; to the left, Masonic emblems. Reverse—Spread eagle, head to left; shield on breast, ribbon above; three arrows, bulbous points, olive branch in claws. Below, oval enclosing eight-point floral motif; five ribs on sides. Pint, sea-green. Extra heavy, open spread sheared mouth. Price \$40.00.

Another. Masonic Arch enfolding sunburst, compass and square; large sunburst enclosing triangle and letter "G;" below, floor of 20 bricks. At left side from top down is sunburst, trowel, crossbones and skull. On right, from top down is four stars, sunburst, three stars and chain. Below is a bee-hive; to the left, Masonic emblems. Reverse—Spread eagle, facing left, shield on breast, eagle holding three arrows and branch. Ribbon overhead marked, "E Pluribus Unum." Beaded oval below, enclosing initials, "I. P." Five ribs on sides. Pint, sea-green. Price \$35.00.

Another. Same as previous one. Reverse—No beading on oval. Initials, "I. P." Clear glass. Price \$18.00.

Large cornucopia to left on panel. Reverse—Large spread eagle to right; shield on breast, with four large bars, perched on rocks. Three arrows show at left of rocks, and olive branch at right of rocks. Heavy central rib on sides. Pint, olive-green. Price \$6.00.

Another. Panel much less prominent, no frame to panel, very low central rib and four pointed ornaments on left side of cornucopia. Price \$6.00.

Large size eagle, standing on arrows and olive branch lengthwise. Reverse—Same. Central rib on each side. Pint, olive-amber. Price \$10.00.

Another. Less spread of wings, more upright. One-half pint. Price \$10.00.

Kensington Glass Works

Bust of Benjamin Franklin, full face view. Above, "Benjamin Franklin." Reverse—Full face view of Dr. Dyott; above, "T. W. Dyott, M. D." Inscription "Kensington Glass Works, Philadelphia." and "Eripuit Coelo Fulmen Sceptrumque Tyrannis" (translated, "He snatches from the sky the thunderbolt and the sceptre from tyrants.") inscribed on sides. Quart, aquamarine. Price \$25.00.

"Benjamin Franklin, one-half circle, below bust of Franklin. Reverse—"T. W. Dyott, M. D." one-half circle below bust of Dyott. Inscription on both sides, "Where liberty dwells there is my country," "Kensington Glass Works, Philadelphia." Pint, aquamarine. Price \$22.00.

Another. No lettering on sides. Price \$20.00.

Full-face view of Washington in uniform. Inscription, "General Washington," in semi-circle over head. Reverse—Spread eagle, head to right, perched on beaded oval, initialed, "T. W. D." Rays above eagle, five arrows and branch. Above, "E Pluribus Unum" and on the sides, "Adams and Jefferson, July 4, A. D., 1776." Also "Kensington Glass Works, Philadelphia." Deep amber. Price \$25.00.

Another. Same as above. Lettering on sides omitted. Aquamarine. Price \$20.00.

Another. Same as above. "E Pluribus Unum" omitted. Aquamarine. Price \$20.00.

Eagle, head to left, perched on beaded oval, with olive branch and arrows, rays above. Reverse—Same. Pint light green. Price \$15.00.

Ship facing to right with inscription underneath, "Franklin." Reverse—Masonic Arch, sheaf of rye, pitchfork, rake

and scythe. Underneath, fleur-de-lis motif. Inscribed on sides, "Free Trade and Sailors Rights, Kensington Glass Works, Philadelphia." Pint, aquamarine. Price \$20.00.

Ship design, inscribed below, "Franklin." Reverse—Spread eagle, to the left, perched on arrows and branch, rays above. Initialed, "T. W. D." Pint, aquamarine. Price \$20.00.

Bust of LaFayette, full front view. Inscription, "General LaFayette," one-half circle. Reverse—Spread eagle, perched on beaded oval, "T. W. D.," grasping arrows and branch; rays above. Over, "E Pluribus Unum." On the rim side, "Republican Gratitude, Kensington Glass Works, Philadelphia." Pint, aquamarine. Price \$20.00.

Another. Same as above except "E Pluribus Unum" omitted on reverse side. Fewer rays and no lettering on sides. Price \$20.00.

Tree in leaf. Reverse—Eagle, head to left, rays above, perched on olive branch and arrows, beaded oval. Rib on sides. Pint, aquamarine. Price \$15.00.

Masonic Arch, surrounding sheaf of rye, shovel, pitchfork, and rake, fleur-de-lis below. Reverse—Spread eagle with rays, facing to right, on beaded oval, olive branch and arrows. Initials, "T. W. D." Ribbed sides. Pint, aquamarine. Price \$18.00.

Another. Reverse—No lettering appears in oval. Price \$18.00.

Cornucopia on panel, and the following on the sides, "E Pluribus Unum, (one of many), Kensington Glass Works, Philadelphia." Reverse—Eagle on panel, head to right, perched on beaded oval with olive branch and arrows. "T. W. D." in oval. Heavy central ribs on sides. Half-pint, light blue. Rare bottle. Price \$90.00.

Knox & McKee, Wheeling

Bust of Jackson, facing right, surrounded by Masonic Arch; below, fleur-de-lis and below this, "Andrew Jackson." Reverse—Eagle, facing left, perched on arrows and branch.

"Wheeling; Knox & McKee," below. Pint, bluish-green, light. Price \$20.00.

Bust of LaFayette, facing right, surrounded by Masonic Arch; below, fleur-de-lis. Below this, "General LaFayette." Reverse—Eagle, facing left, perched on arrows and branch. Seven stars above and six cannon balls below eagle. "Wheeling; Knox & McKee" inscription. Price \$14.00.

Another. Reverse omits, "Wheeling; Knox & McKee," also cannon balls. Price \$12.00.

Lancaster Glass Works, New York

Cornucopia to right, different from any of the preceding ones, also different arrangement of fruit. Reverse—Different basket from any of the preceding ones, also different arrangement of fruit. "Lancaster Glass Works, N. Y." above in semi-circle. Pint, bluish aquamarine. Price \$35.00.

Another. Same as above. Lettering omitted. Price \$20.00.

Very crude cornucopia, relatively fewer pieces of fruit. Reverse—Seven bars to basket, also holding relatively fewer pieces of fruit. One-half pint. Price \$18.00.

Locomotive to left on rails. Inscription, "Success to the Railroad," from left lower part of the flask over the engine. Reverse—Same. Pint, sea-green, rib side. Price \$80.00. Clear blue, price \$150.00.

Ten stars in one-half circle and flag. "Hard Cider" below, in one-half circle; below this a barrel and still below is plow with branch each side. Pint, clear blue. Price \$45.00.

"Traveler's Companion" with eight-pointed star. Reverse—"Lancaster, Erie Co., N. Y." and eight-pointed star. Pint, amber. Price \$20.00.

Lockport

Bust of Washington with queue, facing left, on panel. In semi-circle above, "The Father of His Country." Reverse—Plain. Pint, light green. Price \$20.00.

The quart size shows a difference in clothing. Reverse—Plain panel extends farther down on base. Green. Price \$25.00.

Bust of Washington on both sides; on one side, inscription, "Lockport Glass Works." Quart, aquamarine. Price \$20.00.

Lorenz & Wightman

Clasped hands in shield, 13 bars and oval, branch each side, 13 stars. Reverse—Spread eagle underneath oval, "L. & W." on the bottom. Pint, aquamarine. Price \$10.00.

Louisville, Kentucky. Vertical ribbed bottles.

Spread eagle in flight, to right; ribbon through beak extends over head, terminating through shield below on which eagle is perched. Six-pointed panel with inscription, "Louisville, Ky. Glass Works." Reverse—Plain. Quart, aquamarine. Price \$40.00.

Another. Small spread eagle, grasping arrows and branches; raised wings. Reverse—Same. Pint, light aquamarine. Price \$40.00. Same in green, price \$75.00.

Another. Eagle with spread wings, head to right. Five stars above, olive branches in right claw and arrows in left. Reverse—Inscription, "Louisville, Ky. Glass Works." Three lines. One-half pint, aquamarine. Price \$25.00.

Spread eagle, head to right, ribbon from beak over head, shield covering breast, eagle holding three arrows and olive branches. Oval panel below with words, "Louisville, Ky." Two lines. Reverse—"Glass Works." Quart and pint, aquamarine. Price \$20.00.

Another. Spread eagle, head to left, ribbon below, grasping three arrows in right claw and branch in left. Horizontal sunburst below. Reverse—"Farley & Taylor, Richmond, Ky.", inscription. Five-pint size, aquamarine. Price \$20.00.

Spread eagle, head to left, ribbon from beak over head, with five stars, shield with five bars on breast, olive branch in left claw, two arrows in right, crude star motif below.

Reverse—Same. Corrugated sides divided by central rib. Quart, aquamarine. Price \$25.00.

Eagle, head to right, on panel, perched on oval with arrows. Ten stars above. Reverse—Same. Pint, light greenish blue. Price \$25.00.

Another. Nine stars and beaded oval. Reverse—Same. Price \$30.00.

Violin flask, heart-shaped panel containing scrolls, large six-pointed star and inscription, "Louisville, Ky." Reverse—Same, with inscription, "Glass Works." Price \$35.00.

Lyndeboro, N. H.

Bottle shaped like bust of Washington. On the rim is "Simons Centennial Bitters." On the back is "Trade Mark." Quart, deep amber. Price \$12.00.

McCarthy & Torryson

"McCarthy & Torryson," five-pointed star. "Manufacturers, Wellsburg, Va." First and last lines in semi-circle. Reverse—Large sunburst. Pint, dark olive-green. Price \$10.00.

McCully & Company

Eagle and ribbon, shield on breast, perched on arrows. Oval with "Mc. & Co." Head to left. Reverse—Same, with oval plain. Pint, aquamarine. Price \$10.00.

"Jenny Lind" below bust, surrounded by wreath. Reverse—"Millfora G Works" and scene of factory. Quart, long neck. Price \$20.00.

Murdock & Cassell

"Murdock" in capital letters in curved line, "Cassell" in capital letters in straight line, "&" between the two names; below, a band of short, heavy, diagonal ribbing and below this, heavy vertical ribbing extending to bottom of flask. Reverse—"Zanesville" in large capital letters in semi-oval formation. "Ohio" below in capital letters in straight line.

Same ribbing as reverse. Pint, light green. Price \$50.00. (The Murdock & Cassell flask produced at the new glass house was made after 1823.)

New England Glass Company

Masonic Arch, small sunburst, square with compass. Triangle with letter "G" with small rays around. Twenty bricks in pavement, from top down right side, eight stars and half-moon; on left side, from bottom up, small skull and crossbones, trowel and sunburst. Below right side on pavement is bee-hive. Reverse—Spread eagle to left, grasping three arrows and olive branch, shield on breast, ribbon overhead. Below oval, initialed, "N. E. G. Co." Six ribs on sides. Pint, light green. Price \$30.00.

Another. Same as above. Clear glass. Price \$20.00.

Another. Plain, oval letters not as visible as previous flask mentioned. Price \$20.00.

New Granite Glass Works

Flag on pole to right, 13 stars, 9 bars. Reverse—"New Granite Glass Works," three-quarter circle; "Stoddard," one-quarter circle; below "N. H." Pint and half pint, amber. Price \$15.00.

Smaller flag on pole to left, 16 stars, 13 bars. Reverse—Same as above, flat and narrower. One-half pint, amber. Price \$12.00.

New London

Anchor. "New London" on ribbon. In center, anchor and rope. Below, "Glass Works" on ribbon. Reverse—Bird in flight surrounded by seven stars. Pint, clear olive-amber. Price \$18.00.

"New London" on ribbon. In center, anchor and rope; below, "Glass Works" on ribbon. Reverse—Eagle perched on wreath, head to left. Nine stars above. One-half pint, amber. Price \$18.00.

Full-length figure of hunter, crude skiff at right. Reverse

—Two hounds running to the left, one ahead of the other. Pint, green. Price \$25.00.

Ravenna

“Ravenna Glass Works,” three lines. Reverse—five-pointed star. Pint, light green. Reverse—Plain. Price \$10.00.

“Ravenna Glass Company,” three-quarter-inch circle; eight-pointed star. Reverse—“Traveler’s Companion” and eight-pointed star. Pint, amber. Flanged mouth, high shoulders. One-half pint and quart. One-half pint, price \$12.00. Quart, price \$18.00.

“Ravenna” on ribbon; below, anchor and rope. “Glass Company” below, “Company” on ribbon. Reverse—American eagle, head facing to the left, surrounded by 13 stars. Pint, amber; also quart and pint, blue. Amber, price \$18.00. Blue, price \$35.00.

Sheaf of rye with clasped hands and panel and “Union.” Branch each side. Thirteen stars above. Reverse—Eagle, with ribbon, facing to right. Ribbed sides. Quart, long neck, bluish aquamarine. Price \$12.00.

A. R. Samuels

Masonic emblems, clasped hands, “Union” inscription in oval impressed in shield, branch each side, 13 stars above. Reverse—Eagle with ribbon; underneath are initials “A. R. S.” Ribbed sides. Quart, long neck, aquamarine. Price \$12.00.

Another. Vertical ribbing, emblem omitted. “Union” in larger type. Initials “A. R. S.” omitted. Price \$10.00.

Another. Masonic emblems, clasped hands, “Union” inscription and 13 stars in shield. Reverse—Eagle with ribbon, seals and arrows. Initials “A. R. S.” below. Pint, aquamarine. Price \$15.00.

Eagle to right, wings partly open, ribbon above; also ribbon extending from beak passing over shield which supports eagle. Feet do not show. Three arrows from right of shield,

branch from left. Reverse—Plain. Ribbed sides. Quart, long neck, olive-green. Price \$15.00.

Sheets & Duffy

Sheaf of rye with crossed pitchfork and rake underneath. Above, spray of rye on each side. Reverse—Eight-pointed star. Above spray, "Sheets & Duffy." Ribbed sides, quart, aquamarine, long neck. Price \$15.00.

Another. Reverse—"Sheets & Duffy" omitted. Price \$15.00.

Spring Garden Glass Works

"Spring Garden" on ribbon. In center, anchor with rope: below, "Glass Works" on ribbon. Heavy raised bar below. Reverse—Log cabin with tree at right, without leaves. Heavy bar below. One-half pint, aquamarine. Price \$12.00.

Another. No bars either side. Price \$12.00.

Another. Ribbons more curved. Reverse—More branches on tree. Pint. Price \$12.00.

Stoddard, N. H.

Eagle, shield on breast, perched on arrows and branch with ribbon, head to the left. In oval, "Stoddard, N. H." Pint, deep amber. Price \$15.00.

Another. No letter on either side. One-half pint, pint and quart. Price of each, \$12.00, \$15.00 and \$20.00.

Another. Same as previous one with four-pointed star on oval. Price \$15.00.

All-seeing Eye. Six-pointed star, eye in middle. Underneath, "A. D." Reverse—Six-pointed star. Masonic arm and emblem, and "G. R. J. A." underneath. Three ribs on sides. Pint, clear amber. Price \$10.00.

James Taylor & Company

Bust of Jackson; above, inscription, "General Jackson," one-half circle. Reverse—Spread eagle, perched on arrows

and olive branch and beaded oval, 13 stars above. Below; "J. T. & Co." Pint, light green. Price \$15.00.

Another. Same as above. Reverse—"J. T. & Co." omitted and only nine stars. Price \$15.00.

Union Glass Works, Philadelphia

"Jenny Lind" head and bust slender; hazy blue, hollowed base. Characteristics similar to Union Glass Works style. Price \$22.00.

Bust of Columbia, with hat, under 13 stars in semi-circle, "Kensington" below. Reverse—Eagle, head to right; below, "Union Co." Vertical ribbing on base. Pint, aquamarine. Price \$25.00.

Another. Columbia slightly different. Reverse—Eagle smaller and head turned to left. One-half pint, light green. Price \$30.00.

Waterford

Inscription, "Waterford," 11 stars with star at each end of name. Shield below, enclosing clasped hands. Seven bars and blank oval, three bars over oval. Branch each side of the shield. Reverse—Spread eagle, ribbon from beak extending from above and below, eagle perched on shield from which the ribbon flows, four arrows at right, olive branch at left. Quart and pint, aquamarine. Price \$15.00.

Westford Glass Company, Connecticut

Inscription, "Westford Glass Co., Westford, Conn." Reverse—Eagle perched on olive branch, inscription, "Liberty." Half-pint, deep amber. Single- and double-collared mouth, also pint and quart. Price \$8.00.

Another. Same as previous one. Reverse—Sheaf of rye. Price \$5.00.

Crossed pitchfork and rake and five-pointed star. Pint, amber. Price \$7.00.

Another. Slightly different in lettering. Reverse—No star. Price \$5.00.

Another. Has high shoulders and no stars. Price \$5.00.

Wheat, Price & Company

Bust, facing to right; in semi-circle, "Wheat, Price & Co., Wheeling, Virginia." Reverse—"Picture of glass works and Fair View Works." Corrugated sides with central rib. Pint, green. Price \$20.00.

Whitney

On roof, "E. G. Booz's Old Cabin Whiskey" (three lines). Reverse—"1840" (on roof); on side, "E. G. Booz's Old Cabin Whiskey" (three lines). Reverse—"120 Walnut Street, Philadelphia" (two lines). Reverse—Door and three windows. Reverse—Two plain. About quart, light amber. Rare. Price with original label \$162.00.

Another. Gable ends of roof bevelled. Rare. Prices vary.

Hunter facing to the left shooting at two birds in flight, two running dogs at feet. Reverse—Fisherman holding fish, Mill to left, ribbed sides. Quart, green, long neck. Long and sloping. Price \$40.00. Aquamarine, price \$12.00.

"Jenny Lind" inscription below, bust surrounded by wreath. Reverse—"Glass Factory" and picture of works below. Star between. Quart, long neck, bluish aquamarine. Price \$15.00.

Willington Glass Works

"Willington Glass Works, West Willington, Conn." inscription on one side. Reverse—Eagle with head to left, perched on an olive branch. Pint, deep green. Price \$20.00. Inscription, "Liberty" above. Half-pint, olive-green. Price \$15.00.

Another. Eagle's head and neck smaller. Branch is more compact. Price \$15.00.

E. Wormser & Co., Pittsburgh, Pa.

Eagle in flight, ribbon from beak extending through shield,

branch below; inscribed, "E. Wormser & Co., Pittsburgh, Pa." Reverse—Thirteen stars, "Union" and large shield which enfolds clasped hands, branch each side of shield. Quart, light golden amber. Price \$12.00.

Another. The same with "Pa." omitted. Other variations on both sides. Price \$12.00.

Zanesville

Masonic Arch and pavement. Reverse—Eagle, facing right, on oval. Words within are: Above, "Ohio, Zanesville;" below, "J. Shepard & Co." "S" in Shepard reversed. Central rib on side. Pint, rich amber. Price \$25.00.

Eagle, head to right, branch from beak, small shield on breast, grasping three arrows. Underneath inscribed is "Zanesville, Ohio" in two lines. Reverse—Same, but lettering left off. Pint, aquamarine. Price \$10.00.

The preceding list of flasks were obtained through the assistance rendered by dealers and collectors and from books by Stephen Van Rensselaer, N. Hudson Moore, Edwin A. Barber, and Frederick A. Hunter.

GLASS HOUSES OF AMERICA

THE Glass Houses of America as found in the following chronology are as complete as it was possible for me to compile from the records that are available. The enthusiasm which so many collectors of old glass have, prompted me to prepare this list.

While the list may not be complete it covers every factory that I could find a record of. Glass houses, like other early industries were neglected in the early records and in some cases factories went out of existence either through fire or failure and nothing can be found pertaining to them.

Maker, State and Town	Date	Comments and Styles
Adams Glass Company Adams, Massachusetts	1812	Incorporated June 15, 1812, by John Whipple, James Mason and Daniel Sherman. Records do not show any further information.
Adams, Macklin & Co. Pittsburgh, Pennsylvania	1851	Mr. Adams began a series of experiments to determine the practicability of the use of lime as a substitute for lead in making table ware, to show a more economical cost of production. The result made Alleghany Co. the controlling center in table ware.
Albany Glass Co. Guilderland, New York	1786 1793 1795	See Guilderland. Also McChallen. McGregor & Co.
Alexandria Glass Works Alexandria, Virginia	1787	In the year of 1788, five hundred workmen were employed at this plant.
Allowaystown Wistarberg, New Jersey	1739 to 1775	A plant established in 1739 at Wistarberg. Named after the founder, Casper Wistar.
Amelung, New Bremen Factory Bennetts Creek, Maryland Also earlier mentioned as located on Monocacy Creek, near Frederick	1789 1803	This firm was claimed to be the first glass works in America, credited with the first flask having a sunburst design, claret color; date prior to 1810. Among the pieces made were punch glasses, decanters, and wine glasses.
American Flint Glass Works Manheim, Pennsylvania	1772	This was the first glass house in Pennsylvania, owned by Stiegel and his associates. See Manheim, also Stiegel.
Appleton and Elliot Keene, New Hampshire	1817	This firm leased the New Hampshire Glass Factory which was incorporated in 1814. Manufacturers of glass ware and window glass.
Arsenal Glass Works Pittsburgh, Pennsylvania	1806	Pikes Peak was discovered by Zebulon M. Pike, after whom it was named. Date about 1806. The Arsenal Glass Works, Pittsburgh, Pa., is one of the few makers who signed his name on flasks of the Pikes Peak design. There are thirty odd designs of Pikes Peak flasks.

Maker, State and Town	Date	Comments and Styles
Bakewell and Page Pittsburgh, Pennsylvania	1808	Bakewell & Page, changed to Bakewell & Anderson, in 1820; to Bakewell & Co., in 1824. The works were burned and rebuilt under the name of Bakewell, Pears & Co., in 1845 and operated to 1880. Manufacturers of crystal and opal glass, lantern glass and various other pieces.
Baltimore Glass Works Baltimore, Maryland Still operating.	1780	Amber and aquamarine bottles, marked "Baltimore Glass Works". Washington design and Battle Monument design were made here.
Baltimore Glass Works Baltimore, Maryland	1828	This firm was in successful operation in 1828, in manufacturing of double flint glass ware. Commissioners appointed by Act of Assembly to receive subscription to capital stock gave notice that the books for the purpose would be opened on March 18th and two following days if necessary; 1,000 shares at \$100.00 each were offered.
Baltimore Glass House Baltimore, Maryland	1851	Fredk. Shchaum & Co. owned the Baltimore glass house, which was still operating in 1856.
Batty and Stillman Stubenville, Ohio	1845	The firm built a glass house in 1845 at Stubenville, Ohio, fronting the river. Sold out to David and Neil Hull, who in turn were succeeded by Knowles and Taylor. Batty and Stillman built another plant which was purchased in 1852 by A. J. Batty. Under the latter management, an output of 36,000 tumblers daily was made which exceeded the combined output of America.
Samuel Bayard & Co. New Windsor, New York	1752	This firm operated until after the Revolution, and were famous glass-makers in their day.
Bellaire Glass House Bellaire, Ohio		In the town of Bellaire, there were eight glass houses; Crystal Window Glass Co., Enterprise Window Co., Union Window Glass Work, Bellaire Glass Works, Belmont Glass Works, Rodefer Brothers, Bellaire Goblet Co., Bellaire Bottle Works, together employing over 1000 hands.
Bennetts Creek Bennetts Creek, Maryland	1789	See Amelung.

Maker, State and Town	Date	Comments and Styles
Bergin, Wood & Pearsall Millville, New Jersey	1806	See Millville Glass Works.
George A. Berry & Company Belle Vernon, Pennsylvania	1834	Kendall and Patterson built glass works at Belle Vernon, Pa., in 1834 and made flasks and bottles. George A. Berry and associates bought the plant shortly after 1853.
Berkshire Glass Co. Berkshire, Massachusetts	1847	The firm was incorporated by Samuel Smith, W. D. B. Lynn and Wm. T. Philly. Window glass and bottles were made. It was abandoned in 1857.
Birmingham Glass Works Pittsburgh, Pennsylvania	Prior to 1810	Manufacturers of green and black glass, glass bottles and flasks.
Joel Bodine & Sons Bridgeton, New Jersey	1846	First glass factory at Bridgeton, N. J. was purchased by Joel Bodine in 1846. In 1855 it was acquired by Wm. Maul Hebrew and Joseph Borden.
Boston Crown Glass Company Boston, Massachusetts	1787	Messrs. Whalley, Hunewell & Co. were granted a charter, allowing them the exclusive right to make glass in Massachusetts for fifteen years. Work was not begun until 1792, owing to difficulties in securing workmen. The war of 1812 prevented successful operation of these works, but they operated later, failing in 1826.
Boston Glass Works Boston, Massachusetts	1787	This firm was the first glass works to operate in Boston. In 1797 the works were controlled by Charles F. Kupper.
Boston & Sandwich Glass Company Sandwich, Massachusetts	1826 to 1888	Incorporated February 22nd, 1826, by Deming Jarvis, Henry Rice, Andrew T. Hall and Edward Monroc. The works prospered from the beginning until 1888, when a disagreement between the workmen and the employees could not be settled; result was closing of the business.
Bridgeport Glass Works Bridgeport, Pennsylvania	1826	Owned by Benedict Kimber, who also had a glass house in Brownsville, Pa., made both window glass and bottles.

Maker, State and Town	Date	Comments and Styles
Brownsville Glass Works Brownsville, Pennsylvania	1828	George Hogg built a glass works in 1828. Bottles were made, but are rarely found. James Taylor & Co. bought it in 1829, and it changed hands many times to 1864, when George Wells bought it. In 1873, it was bought by Schmertz and Quinby, who made flasks and bottles; one or two flasks bearing the initials "J. T. & Company" are products of this factory.
Bryce, McKee & Co. Pittsburgh, Pennsylvania	1850	Manufacturers of pearl and crystal table lamps and bottles for perfumery.
E. A. Buck & Co.	1857	See Westford Glass Co.
E. G. Booze Glassboro, New Jersey	1860 1870	The famous Booze bottle was made by the Whitney Glass Works; it is apparent that the date is between 1860-1870; named after Mr. Edmund G. Booze, wine and liquor agent of Philadelphia. Of the three types, the short necked one is by far the rarest.
Braintree Glass Works Braintree, Massachusetts	1746 to 1762	Glass bottles of all capacities were made in great quantities.
Bridgeton Glass Works Bridgeton, New Jersey	1837	Flasks in aquamarine with Washington design marked "Bridgeton, N. J. Stratton, Buck & Company;" established in 1837 and operated until 1841. Also marked "Bridgetown, N. J."
T. Campbell & Co. Town on the Monongahela River, Pennsylvania	Prior to 1836	Makers of bottles and flasks.
Cape Cod Glass Company Cape Cod, Massachusetts	1858	D. Jarvis withdrew from the Boston and Sandwich Glass Company and managed the Cape Cod Company. He died at Boston, April 15th, 1869. His family sold the property which stood idle for many years. Finally operated by Dr. Flower, but for a short time only.
Carthage Glass Works Carthage, Ohio	1822	David Ladd built a glass factory at Carthage in 1822.

Maker, State and Town	Date	Comments and Styles
Chambers & Agnew Pittsburgh, Pennsylvania	1843	Established the firm of E. Wormser & Co., known as the Pittsburgh Green Glass Co. Makers of flasks and bottles made in green glass.
A. & D. H. Chambers Pittsburgh, Pennsylvania	1840 1854	Chambers, Agnew & Co. established a factory in 1840. In 1854, A. H. Chambers retired and joined with D. H. Chambers, the firm of A. & D. H. Chambers.
Challoner & Taylor Pittsburgh, Pennsylvania		Macbeth, Evans Company took over this plant and had a record for mass tonnage greater than any factory in America; styles of ware were similar to that made at Sandwich, Mass.
Chapman Baltimore, Maryland	1850	John Lee Chapman made some very nice flasks. Most of his designs were original and were seldom if ever copied. Their appealing designs leave us in mystery as to why they escaped being reproduced. See Maryland Glass Works.
Chelmsford Glass Works Chelmsford, Massachusetts	1802	Window glass was being made at this factory. It failed and burned out about 1826. In 1828 the works were rebuilt, but in 1839 were abandoned and the company moved to Pembroke, New Hampshire. In 1839 the company was incorporated to make glass ware.
Cheshire Crown Glass Works Cheshire, Massachusetts	1812	Started to make window glass; in 1852 the product was changed to plate glass.
Chester Glass Co. Chester, Massachusetts	1812	Incorporated in 1814 for the manufacture of glass.
Clark's Glass Works Washington, District of Columbia	1837	Clark's Glass Works were founded to manufacture glass ware.
Clements Glass Works Clementon, New Jersey	1800	Jonathan Haines built a glass factory and operated it until 1818. Samuel Clement and some associates purchased the factory between 1818 and 1820. It was known as Clements Glass Works. Abandoned prior to 1825.
Clyde Glass Works Clyde, New York	1828	A bottle factory was built by DeZing & Rees. Changed hands several times, finally being owned by Ely, Reed & Company until 1880.

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Cochran's Glass Factory Medford, New Jersey	1860	The Cochran Glass Factory was owned by Tice, Ayers and Arland; later by Heller, who made fruit jars. Yarnall and Samuels of Philadelphia bought the plant in 1863. It changed hands a number of times and in 1899 was called the Star Glass Company, which operated until 1923, making hollow ware mostly.
Coffin & Hay Coopers Creek, Camden, New Jersey	1850	This firm established a glass factory known as the Sasockson Glass Works, which was operated later by J. Wharton. Flasks of various designs appear under the name of Coffin and Hay.
Columbia Glass Works Columbia, New Jersey	1812 1833	Makers of window glass only.
Corning Glass Works Corning, New York	1868	Factory moved from Brooklyn, N. Y. Makers of exquisite glass of all kinds and in various colors. Still in operation.
Coventry Glass Works Coventry, Connecticut	1813 to 1848	Makers of hollow ware, decanters, tumblers, and later flasks with designs on them; snuff jars and inkstands were made. Some of the earliest historic flasks show Lafayette and Dewitt Clinton. These flasks are marked S & C and Coventry C.—T. It changed hands at various times, up to 1848, when it closed, due to lack of fuel.
Craig & O'Hara Pittsburgh, Pennsylvania	1795	Makers of hollow ware, pitchers, bottles, and flasks. Bottles in all sizes from three inches to eighteen inches. The first concern to use coal instead of wood; up to 1810 no glass works except those in Pittsburgh used coal.
Crowleyton Glass Works Crowleyton, New Jersey	1851 to 1866	Built in 1851 by Samuel Crowley to manufacture bottles and druggist glass ware. A year later sold out to a group of New Yorkers, who employed John Huffsey as manager. Under this new management the firm was known as Atlantic Glass Works. In 1858, the factory was sold to Burling Brothers who operated until 1866, when the plant was destroyed by fire.

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Crystal Glass Company, Pittsburgh, Pennsylvania	1870	Crystal Glass Co. made household glass with a bee-hive design marked below, "Be Industries." Also bread trays, oval shape with a sheaf of wheat. Also made plates portraying Garfield and Winfield S. Hancock.
Cunningham & Company Pittsburgh, Pennsylvania	1850	The Pittsburgh City Glass Company started by Wm. Cunningham and Company. A bottle with the figure of an Indian on it is impressed with Cunningham & Company; manufacturers of bottles and flasks.
Cunningham & Ihmsen Pittsburgh, Pennsylvania		One of the rare flasks made by this firm is marked "C. & I."; in oval, Engleflask, one-half pint.
Dennisville Dennisville, New Jersey	1836	Firm consisted of Holmes, Christopher and Richard Ludlam Moore, Matthews, Crawford and Beasley. Window glass only.
Denny & Beelen Manchester, Pennsylvania	1800	This firm was established in 1800; in a few years failed for lack of fuel. Called the plant, "Glass House Ripple."
DeZing & Rees Clyde, New York	1828	See Clyde.
Philip Dorffeln Philadelphia, Pennsylvania	1842 1900	A mold-maker for bottles and glass ware.
Christopher Dorffinger Brooklyn, New York	1852	Organized a firm in Brooklyn. Built the Greenpoint Works in connection with a cutting shop.
George Dummer & P. C. Jersey City, New Jersey	1824	In 1824 began to build a flint glass works in Jersey City. Continued making glass for forty years but discontinued about 1860.
Dunbarton Glass Works Near Durhamville, New York	1802	Dunbarton Glass Works were located near Durhamville, owned in 1778 by Monroe Cowarden & Company. The works were closed about 1890.
Dyottville Glass Works Kensington, Pennsylvania Still operating	1771	Kensington Glass Works was purchased by Dr. T. W. Dyott, who bought the works out in 1833. Clear glass, and window glass, also bulbous bottles and various other bottles were made. Many beautiful old flasks were made at this plant. See Sheets and Duffy.

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Eagle Glass Works Pittsburgh, Pennsylvania	1821	Firm made flasks, demijohns and table ware. Their owners were D. W. Taylor, A. L. Alexander and John McCully.
Eagle Glass Works Ft. Elizabeth, New Jersey	1799	Window glass factory, opened by James Lee and several associates. Numerous changes in the firm occurred during the period; by 1817 it was operated by J. J. Harrison & Company, and was then called The Eagle Glass Works. Changed hands several times and finally abandoned about 1885.
Ellenville Glass Co. Ellenville, New York		Ellenville Glass Works bought the plant, which had been established by members of the West Willington Glass Works. Hollow ware, bottles, carboys, demijohns, and fruit jars were made.
Emmet, Fisher and Flowers E. Cambridge, Massachusetts	1815	Glass blowers from South Boston opened a furnace in East Cambridge. Two years later this was sold at auction and bought by the New England Glass Co.
Enterprise Glass Company Ravena, Ohio	1878	Michael Krebs, C. Ruhe, George Kleen, J. Bladenheiser and J. Sckenk organized and purchased the Bollinger Glass Pail Works; they enlarged the plant and continued in business until 1883, when the works were closed.
Excelsior Glass Works Martins Ferry, Ohio	1839	Makers of table ware, crystal glass ware, lamps and all kinds of bar goods.
Fahnestock Albree & Co. Pittsburgh, Pennsylvania	1860	The F. A. & Co. firm leased the Penn. Glass Works and carried on business for about three years; brownish and white marble glass was made.
Farmers Glass Company Clarksburg, Massachusetts	1814	Sands used were from the Washington Mountain bed, near Lake Ashley.

Maker, State and Town	Date	Comments and Styles
Findlay Findlay, Ohio	1860 to 1890	The sand found at Findlay was well adapted to glass making and many factories were established, manufacturers there many varieties in glass ware. The following ten manufacturers employed a total of about 1300 hands. The Columbia Glass Co., Findlay Window Glass Company, Buckeye Window Glass Company, Hirsh-Ely Window Glass Company, Ohio Window Glass Co., Findlay Bottle Co., Findlay Clay Pot. Co., Model Flint Glass Co., Dalzel Gilmore & Leighton Co., Lippencott Glass Co.
Fisleville Glass Works Fisleville, New Jersey	1850	Established by Jacob Fisher and Benjamin Beckett. The works were sold to John M. Moore in 1859.
Fort Pitt Glass Works Pittsburgh, Pennsylvania	1828	Curling and Price operated this plant and were succeeded by E. S. Dithridge & Company, who were succeeded by F. Lorenz, who in turn was succeeded by Thomas Wightman & Co.
Foster Glass Works S. Stoddard, New Hampshire	1842	Joseph Foster came from Keene, N. H., where he had been employed as a glass blower for Perry Wheeler & Company, and started the Foster plant.
Fox, Gregory & Company Durhamville, New York	1845	Built by DeWitt C. Stevens. After a few months taken over by Fox, Gregory & Co. In 1878 they were doing business under the name of Fox & Son.
Franklin Glass Works Franklin, Ohio	1822	In 1823 Tinker built his factory here; later the town had the following glass works: Franklin Glass Co., Day, Williams & Co., The Enterprise Co.
Franklin Glass Works Malaga, New Jersey	1814	C. L. Stranger and associates built the first glass works at Malaga in 1814, which was purchased by D. H. Miller about 1820 and was then known as the Franklin Glass Works. In 1829, John G. Rosenbaum became owner. It changed hands several times until 1873, when the Malaga Glass & Mfg. Company was organized.
The Freeville Glass Mfg. Co. Williamstown, New Jersey	1835	Wm. Nicholson and a number of prominent men established a glass factory without a charter, under the name of the Freeville Glass Mfg. Company. The company lasted for only one fire; it was sold in 1836 and after changing hands many times, was sold in 1856 to John F. Bodine.

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Germantown Quincy, Massachusetts	1746 1762	Joseph Palmer, later general Palmer, born in Devonshire, England, brought with him to America some German workmen and set up a large building on his farm in which was made glass bottles of all capacities.
Guillilands Brooklyn Glass Works 3 Minor St., Brooklyn, New York	1830	Manufacturers of plain, molded and pressed glass.
South Ferry Factory Brooklyn, New York	1823	Successful at first but failed in 1854.
Glassboro Glassboro, New Jersey	1775	Stanger Bros. erected a glass works. Rink & Stanger built new works on the same site in 1813. Thos. H. Whitney purchased the business in 1840. Famous for flasks and bottles.
Glass House Rensselaer Village, New York	1788	The history of this factory properly begins about the year 1788, when Leonard de Neufville, Jan Helfke, and Ferdinand Wolfahrt owned it.
Granite Glass Company Stoddard, New Hampshire	1856	Messer & Curtis manufactured bottles under the name of The Granite Glass Company.
Gray & Hemingray Cincinnati, Ohio	1848	This firm was established in 1848; in 1851 they made packing glass, decanters, tumblers, apothecary shop furniture and perfumery glass. The factory moved to Mincie in 1865.
Guilderland Near Albany, New York	1786	In 1797 this firm became the Hamilton Mfg. Co. They made window glass, bottles, and flasks, some of the later, bearing the design of Washington.
Hamilton Mfg. Company Hamilton, New York	1797	The Hamilton Mfg. Co. was incorporated in 1797, and exempted from taxes for five years.
Hammonton Galloway, New Jersey	1817 to 1857	Manufactured window glass, bottles, and flasks.
Harmony Glass Works Glassboro, New Jersey	1813 1882	Daniel Foster, who was manager of the Olive Glass Works, managed the plant also. Whitney bought out the firm in 1837 and formed a firm of Whitney Brothers.

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Hemingway Glass Company Cincinnati, O., Covington, Kentucky	1848	Makers of table ware, glass lamps, jars, demijohns, flasks, and bottles.
Hewes Temple, New Hampshire	1779	Robert Hewes was a genius and an indutrious maker of bottles and glass.
Hoare, Burns & Daily South Ferry, New York	1854	In 1854 moved to South Ferry Works, Brooklyn, then to Greenpoint and in 1873 to Corning, N. Y.
Hope Glass Co. Pittsburgh, Pennsylvania	1850	Established by Lents and Samuel Haroun. They made mineral bottles, hock bottles, claret bottles, and wine bottles.
Samuel Huffsey Camden, New Jersey	1850	Huffsey made bottles with the Kossuth and Jenny Lind design; always put his name on them.
Hunnewell & Gore Chelmsford, Massachusetts	1802 1827	See Chelmsford.
Isabella Glass Works New Brooklyn, New Jersey	1848	See New Brooklyn.
Jackson Glass Works New Berlin, New Jersey	1827	Thomas H. Richards was the owner of the Jackson Glass Works, which was named after the hero of New Orleans. Glass making was successfully carried on until 1877, when the building was burned.
Jamestown Factory Near Jamestown, Virginia	1607	About 1607 the Jamestown factory was erected. Records show this to be the first glass house in this country. In 1609 a new charter was granted, the business being carried on successfully. In 1621 a second factory was erected for the manufacture of glass beads, used in trading with the Indians. A Captain Wm. Norton, with some skilled Italian workmen, was sent here for the purpose of establishing this speculation; they also made bottles in bulbous shape. It was abandoned about 1625.
Jersey Glass Co. Jersey City, New Jersey	1824	Dummer, Milnor and Bull established a glass works under the name of the Jersey Glass Company. They made flint, cut glass ware, jars, and vases. The business was abandoned in the 60'.

Maker, State and Town	Date	Comments and Styles
Keene Window Glass Co. Keene, New Hampshire	1814 1850	Lawrence Schoolcraft went to Keene in 1814 to superintend the manufacture of glass in that city and remained there several years. The company was known as the N. H. Glass Factory, later changing to Keene Window Glass Co.
Keene Glass Works Keene, New Hampshire	1815	The Keene Glass Works was located on Marlboro St. Sunburst flasks were the principal output, though bottles and other flasks were made.
Kensington Glass Works Kensington, Pennsylvania Still operating	1771	Factory was started by Robert Cowers and John Leacock. They manufactured clear glass, green window glass, and bulbous bottles. In 1772 it was sold; the main output was bottles. Thomas Leiper, tobaccolist, bought the property in 1780 and made bottles for his snuff. These were the most extensive works in the United States. After changing owners several times it was sold to Dr. T. W. Dyott in 1833. See Dyottville.
Kentucky Glass Works Louisville, Kentucky	1850	Owners were Taylor, Stanger, Ramsey & Co. Manufacturers of bottles. The firm changed hands several times, finally ending with L. S. Reed & Brother. The name of the firm also seems to have changed to Louisville Glass Works.
Knox & McKee Wheeling, W. Virginia	1821	George Carothers came from Brownsville, Pa., and built a glass house in 1821. Knox & McKee took over the plant. They produced cylinder glass, the trade mark being, "Virginia Works, Knox, McKee Wheeling." They made flasks and other bottles.
La Belle Glass Works Bridgeport, Ohio	1872	Bridgeport, formerly called Canton, on the west bank of the Ohio. La Belle Glass Works was incorporated with a capital stock of \$100,000.00. They produced pressed ware, table ware, and flint ware. In 1880 the factory employed 140 hands.
Landgraft Cleveland, Ohio	1840	Anthony Landgraft, a German glass maker, erected the first glass house in this county.
Lancaster Glass Works Lancaster, New York	1849 1908	It was established by glass blowers who came from Pittsburg, Pa., in 1849. The plant burned in 1859. It was rebuilt and operated until 1908. Flasks were made; Locomotive, Flora Temple in green and amber, Violin, Cornucopia, and other various bottles.

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Lebanon Glass Works Near Chatsworth, New Jersey	1851	Thos. and Samuel Richards built a factory for the manufacture of bottles; later it was converted into a window glass plant. Business was abandoned after 1866 for lack of timber.
Lee Glasshouse, Massachusetts	1754	One of the grants of land which was set off to form the town of Lee, was called Glassboro.
Lockport Glass Co. Lockport, New York	1840	The Lockport Glass Co. was founded in 1840 to manufacture fruit jars; flasks and some medicine bottles were made here. Especial pride was taken in the production of amber flasks.
Lorenz & Wightman Pittsburgh, Pennsylvania	1851	Lorenz and Wightman operated both the Pittsburgh works and Phoenix factory until 1854 when it was transferred to the son, Frederick R. Lorenz, Jr.
Louisville Glass Works Louisville, Kentucky	1850	The census for 1850 mentions Louisville with a factory employing 50 hands, 21 being glass blowers. Violin and ribbed flasks were the principal products.
Lyndeboro Glass Co. South Lyndeboro, New Hampshire	1866	The incorporators were George H. Sanborn, Luther Robey, John Harts-horn, Joel Tarbell, and Charles F. Eaton. A year later the New Hamp-shire Silex Co., was incorporated by Luther Robey, Timothy Putnam, and Charles F. Eaton. This firm was also located at South Lyndeboro.
Lythgoe Glass Co. Lythgoe, Ohio		This firm made hollow ware; some of their glass was styled after the Sandwich patterns.
MacGregor & Co. Guilderland, New York	1795	In 1795 a group of men became interested and operated for some time under the name of MacGregor & Company.
Malaga Glass Works Malaga, New Jersey	1814	Malaga Glass Works was established in 1814, window glass being the first product manufactured. In 1880 they operated four green hollow ware furnaces and six white glass furnaces. Bottles of various styles were made after 1835.

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Manheim Manheim, New Jersey	1757	Henry William Stiegel and associates established the Elizabeth Furnace. They made gallon, one-half gallon, quart, and pint bottles, and small glass ware. Some of the choicest and rarest of glass is known as "Stiegel."
Martins Ferry Martins Ferry, Ohio		At Martins Ferry were four glass works employing a total of over 800 hands. They were: Elson Glass Works, manufacturers of table ware; Dithridge Flint Glass Works, manufacturers of tumblers, etc.; Novelty Mould Glass Works; Buckeye Glass Works.
Marriett New York, New York	1849	Manufacturer and glass cutter, 212 Canal St.
Mantua Glass Co. Mantua Ohio	1821	Johnathan Tinker started a glass factory and operated it until 1823. He then moved to Kent, Ohio, and built a new glass house.
Maryland Glass Works Baltimore, Maryland	1850	Founded by John Lee Chapman at Lancaster and Caroline Streets. Mr. John Lee Chapman was mayor of Baltimore for several terms. Manufactured bottles and flasks.
McCallen, MacGregor & Co. Guilderland, New York	1793	The New York Legislature voted a loan of £3,000 to this firm in 1793. In 1796 the state legislature passed an act for the encouragement of the Albany Glass company.
McCarthy & Torreyson Wellsburg, Virginia	Date uncertain	Flasks bearing the firm name and town have been found. The records do not produce much information about this firm.
McCully Pittsburgh, Pennsylvania	About 1828	Lorenz built the Sligo plant in 1824, where window glass was made. He joined forces with William J. McCully, who rose to fame in the Pittsburgh Glass industry.
Milford Glass Works Milford, New Jersey	1838	The Milford Glass Works made Jenny Lind, Calabash bottles and druggist bottles. Works were closed prior to 1860.
Millville Millville, New Jersey	1806	Established 1806 for the manufacture of window glass by James Lee and others.

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Morris On the River Schuylkill Pennsylvania	1786 to 1823	Built by Robert Morris and John Nicholson. Bottles of various designs were made.
Mt. Washington Glass Works Mt. Washington, Massachusetts	1837	Deming Jarves, who was associated with Sandwich Glass Co., built in 1837 for his son, George D. Jarves, the Washington Glass Works. Jarves and Commerais were carrying on the business in 1850.
Mountain Glass Co. Near Saratoga, New York	About 1844	Bottles were made mostly for spring water.
Murdock and Cassell Zanesville, Ohio	1823	Arnold Lippert, Thos. Murdock, and Joseph Cassell took over the plant owned by James Taylor and Alexander Culbertson, which was built in 1816 and known as a Window Glass House; now changed to New Granite Glass Works. Flasks bearing the names of Murdock and Cassell are found.
New Albany New Albany, Indiana	1869	Founded by Captain J. B. Ford and operated by W. C. DePauw after 1872.
New Albany New Albany, Pennsylvania	1831	Window glass only.
New Bedford New Bedford, Massachusetts	1861	Sold in 1869 to W. L. Libby, who changed the name to Mt. Washington Glass Works.
New Brooklyn New Brooklyn, New Jersey	1848	Thomas W. Stanger built in 1848, on the Williamstown Brooklyn road, a glass works called the "Isabella Glass Works" named after his little girl, Isabella. Pint, half-pint, and quart whiskey bottles were made.
New England Glass Co. E. Cambridge, Massachusetts	1817	New England Glass Co. was purchased from Emmet, Fisher and Flowers in 1817. Masonic flasks similar to those made at Keene were made here.
New Geneva New Briton, Pennsylvania	1797	Albert Galatin came to America from Geneva about 1790. He started a glass works at N. Geneva, which was the first glass works to make bottles and window glass west of the Alleghany Mountains.
New Granite Glass Works Zanesville, Ohio	1823	See Murdock and Cassell.

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New Hampshire Sillex Co. So. Lyndeboro, New Hampshire	1867	Company organized to make silex (quartz rock) into sand, glass, fire brick, and other material. Containers were made here, holding from one ounce to fourteen gallons. Also known to have made the first moccie bottles.
New London Glass Works New London, Connecticut	1856	On August 27, 1856 the New London Glass works was organized, with a capital stock of \$12,000.00. Flasks made at this plant are not common, especially those showing a bird in flight.
New Windsor New Windsor, New York	1753	It is said the company continued to operate until after the Revolution, and were quite famous glass-makers in their day.
New York New York, New York	1732	New York City is claimed to have two glass works, and a map of 1732 indicates the existence of two factories.
O'Hara Glass Works Pittsburgh, Pennsylvania	1795	Craig and O'Hara organized a glass factory in Pittsburgh. Window glass, bottles, jars, decanters, tumblers, and blue glass were made.
Ohio Ohio, Ohio	1790 1870	The Pittsburgh Ohio River district has been claimed to have made the largest output of flasks in the world between 1790 and 1870. Other glass houses in Ohio are the following: Fostoria, Bowling Green Window Glass Company, The Manbourg Glass Co., The Butler Art Glass Co., The Tiffin Glass Co., Peet & Brothers, Libby Glass Works. Glassboro had a glass house and there was undoubtedly many more of which there are no records.
Oneida Glass & Iron Company Oneida, New York	1809	Oneida Glass & Iron Co. was organized in 1809, from which "Oneida" received her name.
Perryopolis Glass Works Perryopolis, Pennsylvania	1823	Window glass and bottles were manufactured at the Perryopolis Glass Works.
Philadelphia Philadelphia, Pennsylvania	1683	A glass-maker named John Tittery is said to have arrived at Philadelphia in 1683.
Pittsburgh Pittsburgh, Pennsylvania	1795	Pittsburgh has been noted for glass, from the beginning of her first glass works, built by Craig & O'Hara in 1795.

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Pittsburgh Pittsburgh, Pennsylvania	1809	A German named Eichbaum started a cutting shop and obtained his glass from Bakewell & Page, no doubt the Peter Eichbaum who was formerly with Craig & O'Hara.
Pittsburgh City Glass Company Pittsburgh, Pennsylvania	1850	See Cunningham & Company.
Pitkin Glass Works Manchester, Connecticut	1783 1830	The Pitkin Glass Works was founded by Wm. and Elisha Pitkin, and Samuel Bishop. The famous swirl bottle which is identified by its inserted neck, and the swirl which is invariably to the left. Shades of green and amber, and some clear glass are found, occasionally an amethyst one.
Porcelain & Glass Mfg. Company Cambridge, Massachusetts	1787	They made both flint and colored glass, and in 1853 employed as many as 500 hands.
Quarrier Ott & Co. Wheeling, W. Virginia	1850	The Union Glass Works was the firm name, established to manufacture vials and bottles.
Quincy Quincy, Massachusetts	1750	Appleton's Cyclopaedia gives the date of 1750, and says the works was started by Germans.
Quinton Glass Works Quinton, New Jersey	1863	Established by David P. Smith, John Lambert, Charles and George Hires, Jr., in 1863 at Quinton, New Jersey.
Ravenna Glass Co. Ravenna, Ohio	1799	It appears that Ira J. Strong, now 80 years old, commenced work in the shipping room in 1863; he remembers packing bottles and flasks, some which bear the design of Washington & Taylor. Calabash bottles with Jenny Lind; pitchfork and rake on reverse side, and other bottles.
Redford Crown Glass Company Redford, New York	1830	Charles Corning and Gershon Cook, residents of Troy, purchased a tract of land, one mile square, where the present village of Redford is located, and built a plant at the cost of \$50,000.00. Works were abandoned in 1851.
Redford Redwood, New York	1833	Established by John F. Foster. He died on Jan. 2nd., 1834.

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Rensselaer Rensselaer, New York	1806	The Legislature passed an act to incorporate the stock holders of the Rensselaer Glass Factory; so a large plant was in operation and it was necessary to import skilled employes. They manufactured window glass, bottles and flasks.
John and Craig Ritchie W. Virginia, Wheeling	1829	John and Craig Ritchie built a glass house, located in the second ward. The plant operated for several years.
Robinson & Ensell Pittsburgh, Pennsylvania	1807	Flint Glass Works started in 1807 and sold out to Bakewell and Page in 1808.
Rockville Rockville, Pennsylvania	1815	Made window glass.
Salem Salem, Massachusetts	1639	Built by Ananias Concklin, Obadiah Holmes and Lawrence Southwick, each of whom received two acres of land.
Sandwich Glass Company Sandwich, Massachusetts	1825	Founded by Mr. Deming Jarves. The first glass was blown from an eight pot furnace on July 4th, 1825. This was the flint and transparent form used for table ware, mirrors, and window panes. Colored glass of various kinds was soon added to the production.
A. R. Samuels Philadelphia, Pennsylvania	1855	Philadelphia directory of 1871 mentions the keystone glass works. A. R. Samuels Mfg. of patent fruit jars.
Saratoga Mt. Pleasant, New York	1801	See Mt. Pleasant.
Schuylkill Near Philadelphia, Pennsylvania	1806	The Schuylkill Glass Works was founded in 1806, for the purpose of manufacturing glass ware. They made gallon, half-gallon, case and porter bottles, quart and pint flasks, etc.
Schwenksville On Perkiomen Creek, Pennsylvania		Schwenksville, Pa. at one time had a glass house, founded by a member of the Pennypacker family.
Seneca Glass Company Morgantown, W. Virginia	1896	Made patriotic decanters and tumblers.

Maker, State and Town	Date	Comments and Styles
Shephard & Company Zanesville, Ohio	1822 to 1825	Mfgs. of glass ware and flasks. See Shephard, Crossby and Bostwick.
Shephard, Crossby & Bostwick Period Zanesville, Ohio	1822 1835	This period of the white glass works turned out some attractive flasks, one of which assigned to them is the beautiful masonic flask displaying the arch and pavement; no lettering reverse. Eagle marked, "Zanesville, Ohio, Shephard & Co." See Zanesville.
Sheets & Duffy Philadelphia, Pennsylvania	1867	Sheets and Duffy composed the firm which was located in 1867 at York and Gaul Sts. Listed as glass manufacturers. After Dr. Dyott's time, the little Kensington Glass Works seemed to have been used for another factory operated by Sheets & Duffy.
J. Smeedes New York City, New York	1732	He was the first glass-maker on Manhattan Island. See New York City.
S. Lyndeboro S. Lyndeboro, New Hampshire	1867	See N. Hampshire Silix Company.
Spring & Garden Bottle Works Baltimore, Maryland	About 1845	Wm. Swindell, Jr., Wm. Garten and David L. Lawson organized the Spring Garden Bottle Works. Some of the flasks made here are marked "Baltimore Glass Works."
Stuebenville Stuebenville, Ohio	1882	This firm was organized by H. P. Schnellback and several associates. They sold in 1885 to The Summer Glass Co. Steubenville at one time had five glass houses, employing over 1300 hands, They were: Ohio Valley Clay Company, Summer Glass Company, Gill Brothers, A. & J. Beatty and Sons, Humphrey Glass Co.
Stoddard & Co. Stoddard, New Hampshire	1850	Firm name under Perry & Wheeler. Moved from Keene, N. H. to Stoddard, N. H. in 1850. Many lovely old flasks were made there.
F. Stouvenel New York City	1837	Said to be the first glass cutter of whom there is any record.

Maker, State and Town	Date	Comments and Styles
James Taylor & Co. Brownsville, Pennsylvania	1829	George Hogg built a glass house in 1828 and sold it out to James Taylor & Co. in 1829. In 1831 Taylor sold his interest and the firm became E. Campbell & Co.
Temple Temple, New Hampshire	1780	Burned out twice. Closed the works in 1781. See Hewes.
Thum & Bitters Philadelphia, Pennsylvania	1808	Made bottles and phials in 1808.
Treavor & Ensell Pittsburgh, Pennsylvania	1812	Ceased operations in 1819. Lawrence added the plant to the O'Hara acquisition.
The Union Cut and Plain Flint Glass Works Kensington, Pennsylvania	1826	Established by a stock company formed of men from the New England Glass Co.
Union Flint Glass Works Pittsburgh, Pennsylvania	1830	Wm. McCully and Capt. John Hay built the Union Flint Glass Works about 1830.
Union Glass Works Wheeling, West Virginia		See Quarrier & Ott.
Utica Glass Works Utica, New York	About 1811	Workmen who were engaged from other plants in New England were stopped on their way and forced to return. The works were abandoned early in their history and never revived.
Vermont Glass Factory Salisbury, Vermont	1812	Ephraim P. Jones came from Hartford and settled in Middlebury, Vt. in 1803. In 1809 he moved to Lake Dunbar and was granted a charter to build a glass house. Window glass making was the chief occupation.
Waplers Glass Works Green Bank, New Jersey	1840	Wm. Coffin, Sr. established this firm which was in operation in 1850; shortly afterward it closed down when the big glass-blowers strike came in 1857; in 1858 it was reopened but for a short period, when it was finally abandoned.

Maker, State and Town	Date	Comments and Styles
Washington Washington, D. C.	1807 1851	"Old Glass House" was the name of a glass factory operated under different ownerships. The chief occupation was window glass-making of various sizes; other pieces, such as jars, toys, bottles, and pocket flasks were made.
Waterford Waterford, New Jersey	Prior to 1824	Waterford had a glass factory in 1824, and made bottles and hollow ware. It was owned by Jonathan Haines, who died in 1828. Waterford was probably named after the Irish Waterford, which was being widely advertised at that time.
Westford Glass Co. Westford, Connecticut	1857	Factory operated for eight years; the name was then changed to E. A. Buck & Co., who continued the business until 1873, when the manufacturing ceased.
Wheat, Price & Co. Wheeling, West Virginia	1820	Plant originally started by George Carothers, who later sold to Knox & McKee, later being taken over by Wheat, Price & Co. About 1839 it became the South Wheeling Glass Works.
Wheeling Wheeling, West Virginia	1839	In 1839 there were listed five glass factories in Wheeling. They were: "McNamee & Adams Co.," "Plunkett & Miller, Flint Glass Mfg.," "H. R. Sweeney & M. & Co., Flint Glass," "Ensell and Cuthbert Clinton Glass Works, window glass," "Union Glass Works, vials and bottles."
The White Glass Works Zanesville, Ohio	1811	Incorporated in 1811. Samuel Sullivan of pottery fame was president of the company. Operated under his management until 1820, changing hands several times until 1848. The majority of bottles believed to have been made by Stiegel are largely traceable to The White Glass Works.
Whitney Glass Works Glassboro, New Jersey	1837	Thomas H. Whitney bought a third interest in the Harmony Glass Works in 1835. In 1837 Whitney bought out the remaining partners, and formed the firm of Whitney Brothers.

Maker, State and Town	Date	Comments and Styles
Willington Glass Co. W. Willington, Connecticut	1830 to 1848	Gilbert, Turner & Co. were operating the Coventry Works, 1830 to 1848. They became interested in the Willington Glass Works, which sold out on April 19th, 1847. The new firm carried on the business until 1872. The greater portion of their products were of black and green glass.
E. Wormser & Company Pittsburgh, Pennsylvania	1847	See Chambers & Agnew.
Yarnall & Samuels Medford, New Jersey	1863	These men purchased a factory which was built at Medford in 1850, and operated by Wm. Porter. In 1860 it was known as "Cochran's Glass Factory," later it changed hands, from Tice, Ayers and Arland; again to Mr. Heller and in 1863 to Mr. Yarnall and Mr. Samuel of Philadelphia.
Zanesville Zanesville, Ohio	1811	The White Glass Works were incorporated in 1811 with a capital of \$50,000.00. The violin flasks seems to owe its origin to Ohio or Kentucky. They were also made in other districts, including Lancaster, N. Y., and Pittsburgh, Pa. The bulbous swirl bottles and spirit bottles heretofore assigned to Stiegel, apparently were made at Zanesville or elsewhere in Ohio. They are identical to the Stiegel design and as rich in color. See White Glass Works.

